

MUSIC LOVERS' PHONOGRAPH MONTHLY REVIEW



FOUNDED 1926 BY AXEL B. JOHNSON

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No. 8

Edited by

ROBERT DONALDSON DARRELL



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MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

Founded 1926 by Axel B. Johnson

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Editorial

As a result of the shock occasioned by my dear wife's sudden death in November of last year, my health has been seriously impaired, and my doctors have ordered a complete rest and change of environment. Consequently I am turning over the active management of The PHONOGRAPH MONTHLY REVIEW to my able assistant for the last four years, Mr. Robert Donaldson Darrell (R. D. D.), who for the last four months has been practically managing the magazine's affairs (both artistic and commercial), as on account of my steadily increasing ill health I have been unable to take much active part.

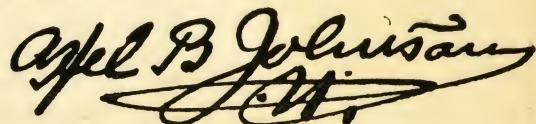
It should not be thought that I am by any means divorcing myself from The Phonograph Publishing Company. It is the result of too many years of planning and effort for me to ever cease to have its best interests very close at heart. I remain a major stockholder, Vice-President, and a director of the company; also as Associate Editor of the magazine. Later, if my improved health permits, I hope to take an active share in promotion work for the magazine, and also to contribute articles from time to time on various aspects of the phonograph movement in which I am especially interested.

I wish to thank my many friends for the whole-hearted support they have given me since the very earliest days of this undertaking. I am rather proud to be able to say that there is not one magazine in our entire United States whose founder and Managing Editor has enjoyed such close personal friendship with

its readers, advertisers, and other associates as The PHONOGRAPH MONTHLY REVIEW. The cordial tributes that I have received from the various manufacturers' officials and other leaders in the phonograph movement, to whom I have written about my retirement, have been a source of the keenest gratification to me. The sincerity and warmth with which they are written, together with the flourishing state of the recorded music and the phonograph movement today, are indeed full reward for the hopes and the efforts I have put into The PHONOGRAPH MONTHLY REVIEW.

I most sincerely trust that the support and friendship that I have enjoyed to so rich an extent will be accorded also to my successor, who has stood by me bravely through all the difficulties of establishing the magazine, and who I can assure you is fully worthy of your co-operation in his honest efforts to advance the magazine and the popular appreciation of recorded music still further.

Once again I extend my most heartfelt thanks to all those whose participation has been so essential to the growth of the magazine, and whose friendship and generous co-operation have been a source of such keen pleasure to myself.



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General Review

I WISH that it were possible to publish the whole-hearted and cordial letters that Mr. Johnson has received since he announced his retirement to representatives of the leading manufacturing companies and to many of his closest friends—amateurs and professionals—in the phonograph movement. They are indeed a most fitting tribute to the skill and energy with which he planned and conducted THE PHONOGRAPH MONTHLY REVIEW, and to the incalculable value his personal influence has meant for the progress of phonography in the United States.

During my four years of close association with Mr. Johnson I have had good opportunity to see the soundness of the policies of the magazine proved time and again under the most trying conditions, and I can give unqualified assurance that these policies will be adhered to as firmly in the future as they have been in the past.

Without the interest and support of music lovers and record buyers, manufacturers and dealers, and all those who have the welfare of the phonograph and recorded music at heart, a publication like THE PHONOGRAPH MONTHLY REVIEW is of course an impossibility. Four years ago that interest was very limited in both extent and intensity. All but a few thought the magazine a quixotic venture. But time has proved that the need for an independent American journal of phonography was a very real one, and the response has been steadily and in geometrical progression increasing. Today the phonograph movement has won not only a large popular following, but also a notable prestige that it lacked in the past. The leading music critics, led by the admirable Lawrence Gilman, are bringing the news and artistic significance of the new records to large audiences, for the most part hitherto unaware of the vast improvements in sound recording and reproducing processes. More and more men and women are realizing that the phonograph may be a supreme educative and cultural value, as well as an entertainer of the first order.

THE PHONOGRAPH MONTHLY REVIEW is proud to consider itself the voice of the phonograph movement, an independent and perfectly impartial journal, devoted to the best interests of recorded music and its development. I sincerely hope that in its continued efforts and growth it may enjoy the same lively interest and support that have been so generously accorded to it in the past.

Two items of phonographic news hold more than ordinary interest for our readers. One is the merger between the Brunswick-Balke-Collen-der Company and Warner Brothers (Vitaphone) Pictures, by which the latter has acquired control of the musical division of the former. The new alliance will add the vast resources of Warner

Brothers in the entertainment field (including its many musical and dramatic stars and first rights to the output of many leading music publishers) to the organized personnel of the Brunswick Company with its long training and background in the manufacture of records, Panatropes, and radios. A new line of instruments is already in production and further expansion of the present extensive recording activities is being planned. The managing personnel will include Messrs. R. W. Jackson, General Manager; J. O. Miller, General Production Manager; A. A. Trostler, Radio-Panatope Sales Manager; E. F. Stevens, Jr., Record Sales Manager; P. S. Ellison, Advertising Manager; plus the present Brunswick staff of production, research, and engineering executives.

The second is that the continued growth of The Gramophone Shop's business has necessitated further expansion and removal to new quarters at 18 East 48th Street, New York City, where over three times as much space will be available as at the old location. There will be twelve sound-proof demonstration rooms and the fittings are to be of an elaborate nature, comparing favorably with those of the most celebrated record salons here or abroad. Another convincing bit of testimony to the strength of the demand that exists for recorded music of the finest kind!

Space exigencies do not permit extended comment on the month's releases, all of which are discussed in more or less detail in the regular reviews. The Brunswick Company continues its good work in re-pressing notable Polydor recordings with Brailowsky's brilliant version of the Liszt E flat piano concerto, a war-horse which all too often betrays the shambling gait of a broken down favorite of other years, but which the vigorous recorded performance here galvanizes into quite impressive life. Prüwer, who conducts the concerto, is heard again with the Berlin Philharmonic in an alert, sensitive performance of the Bartered Bride overture; and a third orchestral release is unique in that it represents both conductors of the former New York Philharmonic (now Philharmonic-Symphony) on a single disk. Michael Bohnen sings two big Mozart and Wagner airs; the first recording to encompass fully the superb amplitude of his voice.

The Odeon blue-label series contributes scenes from Operas by Wagner and Strauss. The Helen in Egypt music strikes me as lying wholly on the surface, but Dr. Mörike's reading of the Herd Boy's Song and Pilgrims' Chorus from Tannhäuser—recorded with full justice to the broad, even flow of choral tone—is one of the most capable and appealing Wagnerian disks of the last year. There is the usual varied miscellany of light music done in the adept manner of

the best European concert orchestras. Dajos Bela's striking treatment of the *Valse Triste* should find particular favor.

Despite an exceptionally strong Masterworks list, it was an unheralded black label disk among the Columbia releases that caught my attention most strongly: the first recording of music written in quarter, eighth, and sixteenth tones. Carillo's Preludio a Cristobal Colon, played by the singularly named Thirteenth Sound Ensemble of Havana, is not easy music to listen to. It is not complex architecturally, but tonally it is at once decidedly nerve-racking and irresistibly fascinating. Whether this is to be the music of the future remains a very open question, but no one who follows technical developments sincerely can afford to overlook this very curious example of the attempt made to enlargen the musical vocabulary. More material on the quarter-tone idiom and the "Thirteen Sound Ensemble" will appear in the next issue.

The Masterworks release includes a well-varied group of orchestral recordings, plus a lengthy Grieg ballade for piano played by Godowsky. The eminent earnestness and care of the ballade and Scheherazade performances are eclipsed in interest—for me—by Defauw's unsoftened, energetic reading of the Bach suite in D, an exhilarating version of a work that has been missing from the electrical repertory far too long. The desirability of the set is further heightened by the inclusion of Sr. Arbos' warm performance of a gracious Corelli Sarabande on the last record side. Sir Hamilton Harty and his alert orchestra are in characteristically vivacious form in Rimsky's Flight of the Bumble Bee and the prelude to Khowantchina, abetted by the brightest imaginable recording; while in the remaining work, Gabriel Pierné is the first to give Dr. Blech any serious rivalry in Berlioz' Roman Carnival overture. Columbia is lucky in having access to the series of French Odeon recordings from which this is taken. I hope that it will take further advantage of its opportunity to make these works easily available to American buyers.

Among the black label Columbias one ten-inch vocal disk struck me as exceptionally attractive: Alexander Kisselburgh's singing a traditional British air and a florid aria by Arnold in the same direct and gracious manner that made his earlier record of When Dull Care and Some Rival Has Stolen My Love Away so delightful an example of the way such unspoiled and tender music should be sung.

Victor gives us the anticipated recording of Prokofieff's "Classical" symphony in Koussezitzky's justly celebrated performance. The considerable degree of amplification in the recording itself gives the music an intensity not usually present in concert performances, but the resulting keying up in brilliance does the work no harm and no doubt will give it a wider range of appeal. Prokofieff is often regarded either as a musical barbarian or a somewhat affected apostle of an impotent neo-classicism. The "Classical" symphony effectually spires both errors. The Victor

Company is to be congratulated in the warmest terms for giving us so effective a recording of this rarely vivacious and heart-warming music, a work to be heard with delightful profit by every type of music lover.

No less pleasurable is the unexpected release of an album devoted to excerpts from the repertory of Yvonne Printemps and Sacha Guitry. No one who has heard the Guitrys in the theatre will pass by their records, and conversely, no one who makes their acquaintance for the first time through the disks will ever miss an opportunity of hearing them in person. In the Act II finale of "Mariette" and even more strikingly in Mlle. Printemps' song, *J'ai deux amants*, we have as veracious and stimulating an expression of personality through the shellac disks as can be found in the entire recorded repertory. *J'ai deux amants*, with its captivating mingling of laughter and song, is the most sheerly charming record I have yet to hear. An ignorance of French is no excuse for not hearing it and no handicap to its enjoyment.

After the buoyant humor of Prokofieff and the Guitrys the natural history sportiveness of Saint-Saëns in the *Carnival of the Animals* is decidedly zestless despite Dr. Stokowski's alert, sure performance. Mr. Shilkret continues his series of albums devoted to American composers of light music with a Rudolph Friml set, of which the high points are selections from "Rose-Marie" and "The Vagabond King," and deft salon piano solos by the composer. The rest of the month's issue is as varied and extensive as ever, but I was particularly interested in the Moiseiwitsch piano disk of pieces by Prokofieff and Medtner that already has been the object of considerable discussion in our correspondence columns. The Victor Company, it is a pleasure to note, corrects the odd labeling error in the original H. M. V. pressing.

The most important releases in the "foreign" supplements of the various companies are Richard Tauber's rousing performance of *Die beiden Grenadiere* and *Drei Wanderer*, and earnest Beethoven choral performances by the Berlin Lehrer-Gesangverein (Odeon); the first electrical recordings of China's greatest actor—Mei Lan-Fang, and readings from Racine and Molière by M. Stéphan (Victor); re-issues of attractive waltz disks by the Waltz King's son, Edith Lorand, and Dajos Bela (Columbia); and a long list of Mexican, Central American, and South American songs and dances (Brunswick).

Abroad the principal new releases are English Columbia's Chopin concerto in F minor played by Marguerite Long and the Paris Conservatory orchestra, an Elijah album, original piano pieces by Cyril Scott, madrigals by Wilby and Morley sung by the St. George Singers; a new version of the Erocia conducted by Max von Schillings for Parlophone; and from H. M. V., a new recording of Beethoven's conducted by Pablo Casals with his own Barcelona orchestra, a re-recorded Iolanthe album, Vaughn Williams'

The *Lark Ascending*—with Isolde Menges playing the solo violin part, Beethoven's quartet in C minor, Op. 18, No. 4 by the Rosé Quartet, re-recorded versions of *Finlandia* (conducted by Sargent) and Rimsky's "Coq d'or" Introduction and *Cortège* (conducted by Coates). The first recording of Liszt's great piano sonata, played by Cortot, has been released by H. M. V. in Switzerland. . . . The Société des instruments anciens has begun to record for the French Columbia company. . . . Jacques Ibert's *Escales* and Chopin's *Fantasie* in F minor (considered by Huneker and others his supreme masterpiece) are issued by the same company. . . . Ravel's *Boléro* continues its triumphal course with the composer's version from Polydor, Coppola's from French H. M. V., and the rumors that a leading American orchestra has just played the work for recording.

As we go to press, an announcement comes from England of a most ambitious project to be undertaken by the Columbia Company there in conjunction with the Oxford University Press—nothing less than a history of music, consisting of some fifty records to be issued in six volumes. The first album, appearing shortly, will cover the period to the opening of the seventeenth century and provide examples from English, Flemish, and Italian composers. The names of the Dolmetsch family, Dr. E. H. Fellowes, Sir Richard Terry, and Mr. Percy A. Scholes ensure the musical worth of the examples chosen and the authenticity of the performances.

Attention is called to THE PHONOGRAPH MONTHLY REVIEW'S changed address—5 Boylston Street, Cambridge, Massachusetts.

ROBERT DONALDSON DARRELL

Massenet and His Music

by JAMES HADLEY

Le Jongleur de Notre Dame

M. R. HENRY FINCK, the well-known writer and music critic, considered "Le Jongleur de Notre Dame" to be the best of all the Massenet operas. This is putting the case rather forcibly, in view of the manifold beauties of "Manon" and "Werther." "Le Jongleur" is, however, so different from all the other operas of its composer that it may well be considered a "tour-de-force." To begin with it is written exclusively for men's voices, the only two women in the cast being represented as angels. It is said that Massenet resented the complaint of the critic that he celebrated only the eternal feminine—and that his heroines were to often the frailest of their sex—Manon, Marie Magdeleine, Sappho, Herodias, Thaïs and La Belle Dulcinée. Be that as it may, Massenet has, in "Le Jongleur," produced a masterpiece in its own way as perfect a conception in substance and in unity of purpose as "Tristan." The music is as tender and touching as the story, which is a sort of French "Parzival" on a miniature scale. It is a work of genius if there ever was one. In it the composer utilizes gregorian chant and folk-song, with incomparable felicity. The action of the opera takes place in fourteenth century France and tells of a starving, foot-sore, Merry-Andrew, who collapses from exhaustion in a public square in front of the Abbey of Cluny. A May Day fête is going on. A roughly jovial, roistering crowd is gathered before the gates of the monastery, and insists on being entertained by some of his impious songs. Jean hesitates at first and then sings them "The Hallelujah of Wine"—a sacrilegious mock-litany—one of his songs that is well-known about the country-side.

"Alleluia du Vin," sung by the tenor, Marcellin, with choruses, (F. G. Co., W-687).

This drinking-song is given with fine gusto, the chorus work being exceptionally well done. No admirer of the "Jongleur" should be without this record—one of the most attractive in the list of the French Gramophone Co.

Massenet has succeeded in the supremely difficult art of imparting genuinely humorous and comic touches to his music. It is such details as this that delight the real music-lover.

Suddenly the door, of the Abbey opens violently, and the Prior appears. He upbraids the crowd, and threatens the poor juggler with the flames of hell unless he repents. "The Virgin will pardon you," says the holy man, "if, from tonight you will become my brother in the convent!" Jean, awed and frightened, bursts into tears, and, falling at the Prior's feet raises his eyes to Heaven; "He weeps," he says softly—then to Jean, "there is pardon for thee!"

Scene (The Prior) "Il pleure—;" Act I, Scene 3: sung by Louis Morturier, (F. G. Co., P-718).

The sight of ruddy-looking Brother Boniface returning on his donkey loaded with provisions decides him. He silently follows the Prior, but, on the threshold of the great door, turns and looks out over the hills where he will no more wander careless and free.

"O Liberté" (Oh, liberty, my life and love!): sung by Mary Garden, (Columbia Gramophone Co. of London, A-5289).

When Oscar Hammerstein planned to produce "Le Jongleur de Notre Dame" in New York he entertained grave doubts concerning the success of an opera entirely lacking the feminine element. A way out of this dilemma was devised by this genius; since the Jongleur was little more than a boy, why not cast Mary Garden for the

part? Accordingly, Massenet, who was a great admirer of Miss Garden's "Thaïs," consented to make some slight alterations in the rôle of Jean to permit her to sing the part, and in it this unique singing actress achieved one of the greatest triumphs of her career. Mary Garden's almost uncanny power of identifying herself with her operatic characters is a part of dramatic history, but of all her feats the greatest is the unbelievable art with which she disguises her exuberant femininity in the rôle of the minstrel who, for the time being, becomes a monk. In Miss Garden's singing one admires most the expressiveness which, after all, is far rarer and far more precious than any amount of mere sensuous beauty.

Incidentally, this "Liberty" aria is sung exquisitely.

Jean follows the Prior into the monastery, and soon he is installed as a regular inmate, but he finds that he cannot serve the Blessed Virgin in any way: he cannot write holy hymns, neither can he sing them; he can only eat and drink, and he is laughed at by all. But brother Boniface, the cook, one day, while peeling his radishes, tells him that the Virgin is the friend of the humble, and that a shepherd's pipe is as pleasing to her as were the costly gifts of the Magi. And so the Merry-Andrew is comforted. To convince him, Boniface sings the "Legende de la Sauge" (Legends of the Sagebrush) which tells the quaint old story of the proud and beautiful rose that refused to shelter the Infant Jesus from the wrath of Herod, for fear of staining its lovely petals, but whose life was saved by the humble flowering sage that cheerfully undertook the task of hiding the Christ-child in its bower of leaves. Thus the lowly bush became signally blessed above all other flowers. "Legende de la Sauge," sung by Marcel Journet, (Victor 6785).

This record is finely sung by this famous bass, but this is an abbreviated version, only half of it being given here.

Legende de la Sauge, Part I: "La Vierge entend fort bien" Part 2: "Fleurissait une sauge."

This Legend of the Sage-brush is the unquestioned gem of the score. Here is the entire number, complete in 2 parts, upon a 12-inch record, sung inimitably by the Algerian baritone, Dinh Gilly. This is a superlatively good recording. It is listed by the French Gramophone Co. (F. G. Co.) No. DB-693.

"Le Jongleur de Notre Dame," Fantaisie; Part I and Part 2, played by the Musique de la garde républicaine. (F. G. Co., K-15138).

We often read that a certain selection contains "all the gems of the opera." Sometimes it is true—oftener it is not. In the case of this Fantaisie, however, unusual taste and discrimination has been used in its arrangement, and it may be enthusiastically recommended to all who love the music of "Le Jongleur," and their name is legion. This is one of the records that one will

enjoy hearing over and over again, for the music is admirably in keeping with the quaint legend; full of flowing melody, exquisite coloring, and curious contrasts, to which the subject and its treatment give rise. This Fantaisie is of the greatest interest, whether regarded as a "condensed score" of a favorite opera, or played as a concert piece.

Massenet's seventeenth opera is an airy trifle which, so far, has not been heard in America. "Chérubin" is the same youngster as Cherubino, the youthful gallant in Mozart's "Marriage of Figaro." In Massenet's opera he is but seventeen; his handsome appearance and his personal charm, however, make him a most successful lover. The plot of the opera concerns a Spanish dancer, l'Ensoleillad, who has been singled out for the King's especial favor, and has been summoned to the royal palace, but the spoiled beauty encounters the youthful Don Juan, and paused for an affair with him.

As far as I can find, there is but one record from this operatic bon-bon.

"Aubade" (Serenade) from "Chérubin," sung by Madame Emma Eames. (Victor, 88135). This is by no means one of Mme. Eames' best disks—the opening phrases of the "Aubade" have recorded badly. Even at that, the melody is delightful and the selection is decidedly worth while.

Don Quixote

Don Quixote, one of the greatest figures in literary history, comes to the operatic stage in Massenet's opera. The rôle of the pitifully chivalrous and crack-brained cavalier was originally written for that king of bassos—the Russian, Chaliapin—and first created by him in Europe, with a triumph that left his audiences breathless with admiration. In America the work was first given by the Chicago Opera Company, M. Vanni Marcoux assuming the rôle of the crazy, noble idealist in one of the most magnificent performances of his career. Miss Mary Garden gathered new laurels in the part of "La Belle Dulcinée."

Henri Cain, the distinguished French author, has arranged an eminently operatic version of the Cervantes story, to which Massenet has written by far the most inspired music of his later period. The librettist has retained the "high spots" of the romance, and added certain embellishments of his own for the sake of contrast and excitement. Dulcinea, for example, who in the original is a simple country wench, blossoms forth in the Massenet opera as "La Belle Dulcinée," a Spanish professional beauty of infinite emotional possibilities,—to put it mildly. Don Quichotte and his faithful servant, Sancho Panza, and the incident of the windmills are familiar to all lovers of the immortal story, but it is another matter to follow the plot of the opera—which appears to be, for the greater part, original with Monsieur Cain.

In act I, Don Quichotte appears under the balcony of the notorious Dulcinée, and sings a serenade—and a thoroughly delightful one it is.

"Serenade de Don Quichotte," sung by Louis Morturier; listed by the F. G. Co., (P-718).

The lady, equally ready with protestations or denials, promises her favors if he will restore to her a necklace stolen by brigands.

In act 3, he finds the robbers, who condemn him to death. They prepare the gallows, and the Don offers a prayer before he gives up his life.

Priere; Part I: "Seigneur, recois mon ame," Part 2: "Je suis le chavalier errant," sung by Louis Morturier, (F. G. Co., P-672). The brigands are completely disarmed by his simplicity and noble nature, and, giving him the necklace, bid him take his freedom.

Act 4 is the scene of a brilliant fête at the palace of the fair Dulcinée. Queen of all hearts, and exhilarated by adulation, she sings a gay chansonette with colorature embellishments, to her own accompaniment upon the guitar. This is an extremely brilliant number "Alza! ne pensons qu'au plaisir d'aimer," sung by Mlle. Lucy Perelli, (G. G. Co., P-713).

Act 5 shows a ravine overshadowed by great trees. Don Quixote is dying—this scene is terrible and gripping. He is stripped of his armor, and in utter exhaustion, lies stretched against a great tree-trunk. In the white and haggard face his eyes shine with the burning of the fever. His disordered fancy has cleared a little, dispelling the fantastic images that to him have seemed more real than life itself, but the final flame of knightly fortitude still flares brightly. He bids the faithful Sancho to dry his tears. "Why weep, my friend?" he asks wearily: "all is not yet lost!—see, I give to you that beautiful island of which we so often spoke—the Island of Dreams!"

Then, through the gathering shadows he seems to see a loved presence—it is Dulcinea—the lady of his dreams—and to his ears comes the song she sings as she lightly sweeps the strings of her Lute. It is a love-song, and even now as he listens, the sweet echoes fade away. He utters a shuddering groan—"Ah! Heaven!—thou art forever gone from me!" The lance falls from his nerveless hand—he drops back, and his eyes close—it is the death of Don Quixote.

In the original story, Cervantes made the poor demented Knight die a death of peaceful illumination; so did Richard Strauss in his great symphonic poem. Chaliapin, however, even when his knight is prone and abject, maintains the high, heroic note—indeed, Massenet and his librettist admit no other attitude, which is easily understood, viewed from the operatic standpoint. It is probably that the most grippingly dramatic interpretation of this great death scene is the disk by Chaliapin. I can recall nothing like it in the entire range of recorded literature. I see nothing objectionable in the fact that the Russian basso sings the music of Sancho Panza as well as that of Don Qlichotte—the issue is an unimportant one. Miss Olive Kline sings with great beauty of tone the few phrases allotted to La Belle Dulcinée.

"Don Quinchotte;" Finale, Part I and Part 2: sung by Feodor Chaliapin, (Victor 6693).

Concerning Chaliapin's interpretations of this supremely dramatic scene, Mr. H. T. Parker writes in illuminating fashion:—"The voice of the great basso may not be quite what it once was; sometimes he takes refuge in the saving falsetto which often achieves a curious emotional poignancy—a resort to the spoken rather than the sung word,—a deflection that Massenet's supple-lined declamation rather encourages than otherwise: reliance upon tones so subtly colored that the listener hears them less as musical sounds than as a revealing and transmitting speech." "At the close of the death scene," he continues, "insidiously, pitifully, and almost without effort, Chaliapin implies that the world of unrealities becomes real."

There are some other extremely interesting records from "Don Quichotte." The French Gramophone Co. offers a fine 12-inch disk, "Ecoute, mon ami"—from act 5, a part of the last scene—sung beautifully by Vanni-Marcoux, (DB-809), and I found at the Gramophone Shop in New York, a most interesting selection of scenes from the opera—on 2 10-inch records (Nos. 934 and 935)—containing the Serenade from act I, and three "scenes" from act 5—the death of Don Quichotte. The various excerpts were sung with taste, appreciation, and a beautiful quality of tone by M. Vanni-Marcoux, whose many operatic triumphs are of too recent occurrence to require extended notice in these columns.

Conclusion

It is rather a difficult and thankless task to endeavor to decide what it is that most attracts us in the work of Massenet. It is very possible that the elegance of his style is the quality that makes the strongest appeal to many music-lovers, for in the work of this brilliant and many-sided member of the French school there is an entirely individual quality—an indefinable atmosphere of elegance and charm—the charm of a supremely fascinating woman, who is, as well, something of a coquette. His music has the manner, the air, the graces, the nonchalant elegance of well-bred and fashionable people. No one except Massenet has so mastered the art of penning couplets of refined sentiment—of picturing the passion of the salon, and—completely capturing our hearts as he does it. Massenet is undeniably an eclectic—one who is skilled in turning to his own account all that happens around him. It must be admitted, however, that he has originated a style that is absolutely characteristic, for he has been imitated unceasingly, even to this day. His music is adored by some, disliked by others, and imitated by many, but at no time has he himself imitated any other composer. Massenet ranks unquestionably among the outstanding operatic geniuses of France; for he is French, melodious, elegant, passionate, alluring—profound, too, in the Gallic way, which is as different as possible from the German way, though no less worthy.

His music sounds a note so distinctive and so characteristic that a celebrated critic was moved to write:—"This Massenet who lives beloved in every French heart!" Massenet enjoyed the satisfaction of seeing his compositions played all over the world during his lifetime—an artistic compensation that is as rare as it is appropriate, in this instance. The same critic wrote, with entire truth:—

"Massenet was master of his trade as few have ever been, and he possessed every secret of its

technique. It was with the most exceptional judgment that he adopted, within the confines of reason, the novelties from abroad. These he assimilated when they blended harmoniously with the course he had laid out for himself. Hence, he offered to the world the spectacle of a thoroughly and consistently French artist whom neither the Lorelei of the Rhine nor the Sirens of the Mediterranean could lure away from his beloved France."

(*The End*)

Phonographic Propaganda

By "OBSERVER"

Reverberations

I must confess to being rather overwhelmed by the extremely cordial reception of my article, "New Phonography for Old," appearing in these pages last month. The interest it has aroused, as expressed in letters to the magazine, is very gratifying, and particularly so in that the first article of the series ("On and Off the Fence," March 1930 issue) seemed to invoke comparatively little response. Even a vigorous expression of dissent is much to be preferred to a phlegmatic even if approving silence, for the former indicates at least that interest in the subject is highly alive and hot-blooded.

I am forced to conclude—as in fact I had been warned in advance by the Editor—that in the United States there simply is not any widespread burning interest in the problems of phonographs as machines. The merits of various types of needles may be debated with considerable fire; sound boxes and pick ups are occasionally the center of a flurry of discussion; but for the most part technical questions are unstimulating. The man who owns a phonograph in this country is more intent on what is done with it rather than on what it can do and how it does it. An organization like the Expert Committee of our contemporary, "The Gramophone," is inconceivable in America. We boast some of the finest acoustical and electrical engineers in the world, of course, but one and all they seem to be allied with the research laboratories of the phonograph or talking film companies. The amateur technician of professional knowledge and skill is by no means uncommon abroad, but here he is either rare or quite inarticulate. At any rate I know for a fact that while *The Phonograph Monthly Review* has always welcomed contributions on technical subjects, and in fact has been particularly desirous of securing them, practically none of any consequence comes in nor does there seem to be any general anxiety on the part of its readers to have such material.

But the moment one touches on the musical and psychological problems of phonography, there is an electrical tension of interest in the air and the readers of the magazine begin to write letters to the editor. The reaction to "New Phonography for Old" has been animated and almost without exception warmly favorable, even on the part of those at whom its fire was partly directed. I do not think that I overstep the bounds of decorous modesty in frankly stating my pleasure at so cordial a reaction, for I make no claim to the originality of the bulk of its material. It was not purely an individual utterance, and for that reason it and the other articles of the series are signed by a pseudonym. In it I endeavored to state as clearly and as vigorously as possible the problems of phonography and the attitude of the more experienced leading spirits of the movement toward these problems. The various points stressed were those that have been discussed and formulated by the entire Studio staff. Their hearty endorsement by the readers

of the magazine, and especially the more prominent phonophiles, gives them further weight and force.

It will be remembered by those who read "New Phonography for Old" that it had its genesis partly in an article submitted to the magazine by a man of considerable phonographic note, experienced both as an amateur collector and as a professional dealer, a man whose present state of mind—as revealed in his article—seemed to me to exemplify in part the defeatist psychology that I was attacking. The Editor has received a letter from this gentleman (the "Albertus," by the way, who has contributed a number of brilliant letters to the correspondence columns), which I have requested to reprint as an interesting repercussion of my article, and as a proof of my contention that even among the more pessimistic observers of the phonograph situation there is ample fighting spirit at heart.

"I have just read with the greatest of pleasure 'Observer's' exceedingly sound and encouraging article in the April number. Nothing better has ever been stated in your columns, and I say this in the face of the fact that it contains a rebuke which I recognize as intended for me. It was both forceful and diplomatic and is therefore fully appreciated.

"I flatter myself that some of the facts and conclusions I had adduced were of considerable weight to draw down so prompt and energetic a refutation. So now we come into a clearer atmosphere. If we are wise people, we shall not fail to recognize that we must never cease to work for the phonograph. It is undeniable that the instrument has lost vastly in prestige as a common entertainer. It is our duty, collectors and dealers both, to re-popularize it now, not as a mere entertainment device, but as a cultural adjunct to every home that would dare to call itself civilized.

"We shall get no place but on the rocks if we rest on our oars now. The tide leads to economic destruction. If we want to progress, we shall have to roll up our sleeves and row like—!"

"I am sure you understand me," "Albertus" concludes. Yes, I think we both understand and concur.

Reprise

But to the subject at hand for this month's article.

Once we have realized for ourselves that "the phonograph is not merely an entertainment device, but a cultural adjunct to every home that would dare to call itself civilized," as "Albertus" puts it so vividly, our next step is to convince other people of this vital truth. In other words we must see to it that phonography is properly propagandized.

Now the entertainment factor is a very significant and essential one to phonography. When "Albertus" states "the instrument has lost vastly in prestige as a common entertainer," he is on very uncertain ground. I think what he has in mind is that the phonograph now has so much serious rivalry as a common entertainer that it must de-

pend on more than its entertaining powers alone for success; also that merely as an entertainer the phonograph is restricted to a small and comparatively insignificant rôle. It is the cultural or educative aspects of the phonograph and recorded music that give rise to an actual art—phonography—and that ensure it a vital significance in contemporary life.

It is inevitable that the phonograph quâ entertainer has been paid most attention in the past, and indeed will unquestionably continue to receive the strongest emphasis, I pass over it rather lightly here, not because I underestimate it (upon it the financial success of the phonograph industry depends at present and probably will depend for a good many years), but because it has never suffered for lack of advertisement. The leading entertainment stars of the day all make records and their disks are indefatigably pushed by the manufacturers. This branch of recorded music was never better equipped to take care of itself.

A Phonography Consciousness

It is when we approach the cultural facts of phonography that we find the general public—especially in this country—sadly uninformed. Even the name of the art itself is scarcely known. What is needed is the development of a phonography consciousness. Just as aviators are endeavoring—with considerable success—to make people “air-minded,” we must endeavor to make them “phonograph minded.” The terms seem awkward now, but as one of our correspondents remarks, the time will come when it will be as customary to refer to a person as “well heard” as it is now to speak of one as being “well read.” It is up to us, as the advocates of phonography, to bring about the general acceptance of the cultural significance of recorded music. And that significance must not be merely accepted, it must gradually come to be assumed.

In England, and to nearly equal degree in France and Germany, the phonograph has already entered quite deeply into the consciousness of the educated classes. The contemporary literature of these countries is rich in a thousand and one references to the phonograph. And even the most passing mention of the instrument or of records serves to indicate the extent and influence of phonography, and also to assist in its further growth. The younger generation grows up not only familiar with recorded music itself, but accustomed to hearing it discussed in conversation and print, and accustomed to the phonograph's playing a part in the social and cultural life of the people with whom they come in contact and those depicted in contemporary fiction. Records come to be taken for granted—quite as books and concerts and paintings are taken for granted—as indispensable entertainment and educative factors of civilized life.

This is a far cry from the phonograph's part in American literature and journalism in the past. When it has entered at all it has almost invariably by reason of its mechanistic rather than its artistic qualities. It is a novelty, an oddity, a convenient tool in a plot. Its appearance in S. S. Van Dine's mystery, “The Canary Murder Case,” is characteristic. Such references indicate that the phonograph has been up to the present a talking machine, a rather elaborate toy, rather than a musical instrument.

A Little History

Four years ago, when the Phonograph Publishing Company had just been founded and plans were being laid for the first issue of The Phonograph Monthly Review, phonography was at a low ebb in America. The golden days of the acoustical era and the enormous sales of recorded operatic excerpts had faded with the advent of the radio. Electrical recording was just beginning to reveal its powers; it had virtually pushed the vast treasure of the acoustical repertory into the ash barrel and as yet had displayed only a promise of what it would substitute in its place. A scattering handful of somewhat fanatical “enthusiasts” were the only ones to have implicit confidence in the future of the phonograph. If the magazine had been started a year or more earlier it would have been regarded purely as a crank journal and given scant attention. A year or two later and it would have been difficult or impossible for it to assume authority as the spokesman and leader of the serious record buying public. But in the fall of 1926 it

came at the perfectly chosen time. Whether it started the great phonographic wave or just succeeded in riding it is an unessential point. Its significance was that it caught up and united the various struggling groups who for one reason or another had the interests of recorded music at heart, and that for the first time in this country it made the phonograph movement articulate.

The change that has taken place in a little more than three years and a half is almost incalculable. Not only are the great works of the musical repertory being recorded—and recorded well—in the greatest profusion, and their public expanded from a few connoisseurs to include a steadily increasing proportion of concert goers—the music lovers of the country, but the phonograph has now begun to work its way into the social consciousness. The person who devotes a definite sum each month to the purchase of records is no longer considered a mild lunatic. One hears fewer and fewer references to “canned music.” The public is beginning to understand the relationship between the phonograph and the radio, and to realize that they complement rather than rival each other. And the instrument of today is conclusively accepted to be the electrical phonograph-radio combination.

Most significant of all the phonograph is at least getting a fair break in the way of publicity. Lawrence Gilman's endorsement and the inauguration of his and many other record review columns have been often mentioned in these pages, but their importance cannot be too strongly emphasized. As long as newspapers and family periodicals maintained an impenetrable silence regarding the advance of phonography, the general public necessarily remained largely in complete ignorance of it. And as long as the leading music critics of the country held sternly aloof, the majority of musicians and concert goers was bound to be suspicious of the phonograph's assumptions of musicianship. But Mr. Gilman's article virtually commits the whole critical fraternity to at least an observant attitude toward recorded music. One section of his article is so particularly noteworthy that I cannot resist quoting, even though I realize that many of my readers have already read it, either as originally published in the New York Herald-Tribune, or in one of the several re-prints.

The Critics' New Attitude

“... The manner in which important music is recorded or broadcast has become musical news. It has become musical news not only because the subject is of interest to innumerable music lovers, but because the quality of the recording and of the broadcasting is vitally important to all those who have at heart the betterment of public taste, and who are anxious that the integrity of musical master-works be preserved.

“No matter what we may think of the degree of excellence attained by the new arts of recording and distributing music (and many cultivated music lovers are unequipped to hold opinion on the subject because they have never taken the trouble to investigate it for themselves), we can no more ignore the situation than observers in another field can ignore the talking film. It is here; it confronts us; we have got to reckon with it, or be willing to consider ourselves irrelevant to the world in which we live.”

I am sure that I am not alone in the opinion that this is perhaps the most far-reaching statement concerning the phonograph that has yet appeared in the press. Its force depends not only upon Mr. Gilman's personal authority and repute, but in its irrefutable logic. The die-hards among professional musicians and critics have been able to pretend to ignore phonography for a long time, but that pretence is no longer possible.

Already we have the beginning of an active phono-musical press, and each new record review column in a newspaper or magazine gives it added strength and discovers new audiences. Many of these columns are as yet somewhat experimental and the views of their authors often over-tentatively or over-dogmatically expressed. It must also be remembered that while the practicing concert critic gives us a new and valuable point of view on recorded music, the critic who is both musically and phonographically experienced is able to estimate the merits of a recorded

performance more minutely and authoritatively. But the point is that the phonograph is being taken seriously, and beginning to receive its due meed of attention.

"It Pays to Advertise."

With the animation of a phono-musical press added to the admirable practice of the phonograph companies to advertise their current celebrity releases in the program books of leading orchestras, it has become impossible for the concert-goer to take refuge in the old defence: "But I didn't know music like that could be had on records!"

In this day and age inherent value is no assurance of popular success. The phonograph is not unique in this respect; it—like everything else—must advertise. Phonographic propaganda is just getting into its stride and upon its spirited development the progress of phonography very largely depends.

The two previous articles in this series were designed to help the readers of the magazine cultivate the art of phonography to their own better profit. My present objective is the stressing of the fact that they owe something to phonography as well as to themselves,—or to put it another way, they can best benefit themselves by promoting the best interests of the art. That implies the support of courageous issues of fine music not sufficiently rich in popular appeal to be ensured of financial success unless it received the united support of those who do appreciate and admire such music. And it also implies a helpful hand and voice in the work of phonograph propagandism.

The average person does not realize how powerful a tool individual advertising may be. Word of mouth recommendations, personal letters to manufacturers and the press, etc., can work wonders. The Phonograph Monthly Review can testify to this, for its growth has been the result almost exclusively of friendly press notices and the word of mouth advertising of its readers. Every day new subscriptions come in from music lovers in distant states and foreign countries who have just discovered that there is such a magazine—one they have long been looking for. Where did they hear about it? Nine times out of ten it is impossible to discover. But somehow or other they have learned of its existence and they hasten to lend their support. It is extremely mystifying and more than a little uncanny, but it is the most convincing testimony in the world that a public—and a more extensive public than any of us have

ever dreamed—exists for recorded music and for reviews and articles dealing with the art of phonography.

The field can be further cultivated by the continued efforts of those already aware of its significance. By playing the best recorded works to one's friends, it goes without saying, but also by getting them interested in the problems and ideals of phonography and the publication dealing with it. Nothing arouses interest and enthusiasm more powerfully than by coming in contact either in person or via the printed page with others who are animated and experienced in the subject. And this work can be speeded by ensuring the success of phonographic publications and newspaper and magazine record review columns through active support, and especially by writing in to the editors expressing approval and interest if the column is already established, or requesting the inauguration of such a column if there is none.

Phonography and the Press

The time is fast coming when the better class newspapers or magazines will no more think of ignoring major recordings that they would of ignoring a symphony concert, a new play, or an important book. It is preposterous that a newspaper should devote a quarter or half column of its movie page to a review of "Lurid Laughter;" give a column or more in the book section to a discussion of J. Wilberforce Snozzleberry's autobiography; even a couple of paragraphs by the second assistant music critic concerning Sadie Offkeyski's debut recital;—while during the same month that these wonders appeared to an admiring world, not so much as a line was printed regarding the release of a Beethoven Mass, a complete opera, or a Mozart symphony—on records.

This has been the phonograph's plight in the public prints, a state of affairs that would be absurd if it were not so deplorably serious.

But already the inevitable improvement has been begun. The beginning has been made and if every sincere music lover and phonophile (I hope that in time the words will become synonymous) lends his support, the work of reform will be soon accomplished. And in the end it is very much to one's personal benefit that he speed the movement along, for an increased and appreciative record buying public means more and better records, and eventually lessened costs.

Put in a good word for phonography!

Representative French Records

By ROBERT DONALDSON DARRELL

Conclusion

MASSENET (1842-1912) and his music have been thoroughly examined in Mr. Hadley's article. A number of new recordings have appeared since Mr. Hadley's article was written, so unless one is purchasing one of the disks he mentions to secure a particular artist's performance, it will be well to check up with the current catalogues and importers' bulletins to make sure that there is not a newer and perhaps more satisfactory version available. The only Massenet opera to be recorded in its entirety is *Manon* (French Columbia), but it is likely that others will follow before long.

Gabriel Fauré (1845-1924) is not to be confused with Jean-Baptiste Faure (without the accented "e"). The former is *not* the actor and singer—composer of the Eastertide anthem. The Palms,—nor is the latter the composer of the almost equally popular *Après un Rêve*. Most

phonograph catalogues fall into the error of considering the two men as one. Fauré has written many of the finest works in modern song literature, among which the favorite *Après un Rêve* and *Berceuse* are by no means the most characteristic. They are available in a multitude of versions, both in their original form and in transcriptions. The other songs, *Lamento*, *La Parfum impérissable*, *Clair de Lune*, *Soir*, etc., etc., are mostly confined to the French catalogues. Panzéra's records (French H. M. V.) are particularly recommended. There are at least two choral works: a *Noël*—*Il est né* (Pathé-Art, two parts) and *Maria Mater Gratiae* (French Parlophone). Two part 'cello versions of an *Elégie* are played by Bouliné for Pathé-Art and Marcelli for French H. M. V. One of the best examples of Fauré's writing is the beautifully recorded version of the violin sonata played by Thibaud

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Stravinsky: The Fire Bird (L'Oiseau de feu): Interlude
(Berceuse) Gabriel Pierné and Colonne Orchestra, Paris

67743-D 12 inch, \$2.00 **Rimsky-Korsakov: Flight of the Bumble-Bee**
Moussorgsky: Khovanshchina: Prelude
Sir Hamilton Harty and Hallé Orchestra

CELEBRITY RECORDS

50216-D 12 inch, \$1.25 **Preludio a Cristobal Colon—Parts 1 and 2** (Played in $\frac{1}{4}$, $\frac{1}{2}$ and $\frac{1}{8}$ Tones) (Carrillo) 13th Sound Ensemble
of Havana, Directed by Angel Reyes

50212-D 12 inch, \$1.25 **Faust: Il était un Roi de Thulé (A King There Was in Thule)** (Gounod)
Faust: Air des bijoux (Jewel Song) (Gounod)
Soprano Solos Yvonne Gall with Orchestra under direction of Elie Cohen, Chief d'Orchestre, Opéra Comique, Paris

2154-D 10 inch, 75c **Songs My Mother Taught Me (Dvorak)**
My Treasure (Trevalsa and Barr) Tenor Solos Louis Graveure

50211-D 12 inch, \$1.25 **Norma: Ite sul colle o Drudi (High on that Mountain)** (Bellini)
Il Trovatore: Di due figli (Two Fair Children) (Verdi)
Bass Solos Tancredi Pasero and Chorus

50214-D 12 inch, \$1.25 **Sarabande (Sulzer)**
Air (Hure) Violoncello Solos W. H. Squire

2141-D 10 inch, 75c **Early One Morning (Traditional Air)**
Flow Thou Regal Purple Stream (Arnold) Baritone Solos Alexander Kisselburgh

2153-D 10 inch, 75c **Toccata From Symphony No. 5—Parts 1 and 2 (Widor)**
Pipe Organ Solo Edouard Commette Recorded in St. Jean Cathedral, Lyons, France

SACRED RECORDS

2139-D 10 inch, 75c **The Church's One Foundation**
Abide with Me
Vocals Columbia Vocal Ensemble

2155-D 10 inch, 75c **I Need Jesus**
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Tenor Solos William McEwan

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2142-D 10 inch, 75c **Evening Lullaby (Squire)**
A Kiss Before the Dawn (Perkins) J. H. Squire Celeste Octet

50213-D 12 inch, \$1.25 **Samson and Delilah: Selection—Parts 1 and 2** (Saint-Saëns) British Broadcasting Company's Wireless Symphony Orchestra

G-50215-D† 12 inch, \$1.25 **The Skaters (Les Patineurs) Waltz** (Waldteufel)
The Merry Widow: Siren Waltz (Lehar) Edith Lorand and Her Orchestra

DANCE RECORDS

2144-D 10 inch, 75c **On the Sunny Side of the Street** (from "Lew Leslie's International Revue") (Incidental Singing by Ted Lewis)
Singing a Vagabond Song (from Motion Picture "Puttin' on the Ritz") (Incidental Singing by Ted Lewis)
Fox Trots Ted Lewis and His Band

2163-D 10 inch, 75c **Song of the Dawn** (from Universal Picture "The King of Jazz") (Vocal Refrain by King of Jazz Chorus) Fox Trot
It Happened in Monterey (from Universal Picture "The King of Jazz") (Vocal Refrain by Johnny Fulton) Waltz Paul Whiteman and His Orchestra

2164-D 10 inch, 75c **Happy Feet** (from Universal Picture "The King of Jazz") (Vocal Refrain by the Rhythm Boys)
A Bench in the Park (from Universal Picture "The King of Jazz") (Vocal Refrain by Bronx Sisters) Fox Trots Paul Whiteman and His Orchestra

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2156-D 10 inch, 75c **A Cottage for Sale**
Without You Emaline Fox Trots Guy Lombardo and His Royal Canadians

2162-D 10 inch, 75c **Swing Low, Sweet Chariot**
There's One More River to Cross Fox Trots Paul Tremaine and His Orchestra

2151-D 10 inch, 75c **Stein Song (University of Maine)**
Telling It to the Daisies Fox Trots Ted Wallace and His Campus Boys

2140-D 10 inch, 75c **Sweetheart Trail**
Get Happy Fox Trots Ted Wallace and His Campus Boys

2150-D 10 inch, 75c **Let Me Sing—And I'm Happy** (from Warner Brothers Production "Mammy")
Across the Breakfast Table Looking at You (from Warner Brothers Production "Mammy") Fox Trots Ben Selvin and His Orchestra

2159-D 10 inch, 75c **Reminiscing** Fox Trot
I Love You So Waltz Ben Selvin and His Orchestra

2147-D 10 inch, 75c **Hangin' on the Garden Gate Sayin' "Good-Night!"**
I Never Dreamt (You'd Fall in Love with Me) Fox Trots Ipana Troubadours, S. C. Lanin—Director

2160-D 10 inch, 75c **Exactly Like You** (from "Lew Leslie's International Revue")
So Sympathetic Fox Trots Merle Johnston and His Ceco Couriers

2152-D 10 inch, 75c **Dreamy Hula Town** Fox Trot
My Hawaiian Isles Waltz Moana Orchestra

2149-D 10 inch, 75c **The "Free and Easy"** (from Metro-Goldwyn-Mayer Picture "Free and Easy") Fox Trot
It Must Be You (from Metro-Goldwyn-Mayer Picture "Free and Easy") Waltz The Columbia Photo Players

2138-D 10 inch, 75c **Tickling the Strings** Hawaiian Instrumental
Smiling Eyes Hawaiian Instrumental and Vocal King Nawahi's Hawaiians

VOCAL RECORDS

2146-D 10 inch, 75c **Ten Cents a Dance** (from "Simple Simon")
Funny, Dear, What Love Can Do Ruth Etting

2165-D 10 inch, 75c **Sing You Sinners** (from Paramount Famous Lasky Production "Honey")
Cooking Breakfast for the One I Love (from United Artists' Production "Be Yourself!") Lee Morse and Her Blue Grass Boys

2143-D 10 inch, 75c **Any Time's the Time to Fall in Love** (from Paramount Production "Paramount on Parade")
(Up on Top of a Rainbow) Sweepin' the Clouds Away (from Paramount Production "Paramount on Parade") Charles (Buddy) Rogers America's Boy Friend

2161-D 10 inch, 75c **With You** (from United Artists' Production "Puttin' on the Ritz")
When I'm Looking at You (from Metro-Goldwyn-Mayer Picture "The Rogue Song") Oscar Grogan

2158-D 10 inch, 75c **Madam Queen**
He's on the Chain Gang Now Adelyne Hood

2157-D 10 inch, 75c **You Will Come Back to Me**
Alone with My Dreams Charles Lawman

2148-D 10 inch, 75c **To My Mammy** (from Warner Brothers Production "Mammy")
Across the Breakfast Table Looking at You (from Warner Brothers Production "Mammy") Irving Kaufman

2145-D 10 inch, 75c **Lazy Lou'siana Moon**
Should I (from Motion Picture "Lord Byron of Broadway") Male Quartets The Rondoliers

In addition to the records listed above there are recordings in twenty-two Foreign Languages.

and Cortot for Victor. Mme. Tagliaferro plays the solo part in a Ballade for piano and orchestra (French H. M. V.) and a solo impromptu on the odd record side. The exquisite suite from Fauré's incidental music to *Pelléas et Mélisande* has been conducted by Wolff for Polydor, and the Sicilienne alone is conducted by Gaubert on the odd side of his American Columbia *Péri* records.

Planquette (1848-1903) belongs to the opéra-bouffé school and is best represented by excerpts from his *Cloches de Corneville* (the overture is played by the Continental Symphony for Victor). His march, *Le Régiment de Sambre et Meuse* is popular; there are many recordings, including an acoustical version by Caruso.

Duparc (b. 1848) was a pupil of Franck, a song composer of uncommon sensibility and aptitude, whose ill health forced him to give up composition altogether at the age of thirty. It is almost incredible that none of his songs should be listed in the current American record catalogues, but I have been unable to find any. Fortunately there are many well made disks available abroad. Again the best are probably those by Panzéra (French H. M. V.). Besides the songs the only recorded work of Duparc's is a brief orchestral piece, *Aux Etoiles*, conducted by Gaubert on the odd side of the English Columbia release of the Franck symphony.

Godard (1849-1895) is immortalized by the *Jocelyn Berceuse*, recorded multitudinously and in every conceivable variety of transcription. His piano pieces are not often played nowadays, but they once were popular. I have not seen any recordings listed lately, but there used to be a few, notably an acoustical Edison record of the Second Mazurka played by André Benoist. Caruso once recorded Godard's *Chanson de Juin* and the disk is still available in the Victor historical catalogue.

D'Indy (b. 1851) is not represented by any important recording, as far as I have been able to discover. The only disk I have come across that has any connection with him at all is the St. Gervais Choir's record of a folk song, *Lisette*, in D'Indy's arrangement (French H. M. V.). Granted that his works are somewhat austere and angular, offering no lively gratification to either audience or performers, still they appear on concert programs not infrequently. The symphony on an Alpine air (for piano and orchestra) is more genial than most of D'Indy's other writings and there is no reason why it should not make a highly effective set of records, as played with Cortot, say, as soloist.

Messager (b. 1853) is best known by his many operettas, widely recorded by all the French companies. The American importers have picked out two of the more important works for importation: The Two Pigeons and Isoline ballets, both played by the Republican Guard Band for French Columbia.

Chausson (1855-1899), another Franck pupil, is favorably known in American concert halls by his fine symphony and poem for violin. Appar-

ently only a few small works are recorded, and those only in France. There are a number of versions of the song, *Colibri* (Panzéra, etc.), and an interlude (arranged by Bazelaire for 'cello) recorded by Lucienne Radisso for French Columbia.

Hué (b. 1858) occasionally has an American performance of one of his orchestral works. They are very colorless. Moyse has recorded a flute fantasy for French Columbia, and D'Alvarez a song—*J'ai pleuré en rêve*—for French H. M. V.

Charpentier (b. 1860) and Louise have been given less attention by the domestic phonograph companies than one might expect from their opera house popularity, but of course the big numbers are all available in good versions. I might pick out Mary Garden's record of *Depuis le jour* (Victor)—possibly also that by Gabrielle Ritter-Ciampi for Brunswick, Edward Johnson's *Depuis longtemps j'habitais*, and Marcel Journet's *Berceuse* (Victor). The only orchestral excerpts I have heard are the interludes to Act II (conducted by Coppola for French H. M. V. and Act III (conducted by Cloëz for French Odeon). Apart from Louise, Charpentier is known only by his early orchestral suite, *Impressions of Italy* which has been recorded under the direction of the composer himself for French Columbia and Pathé-Art. I have not heard the latter version, but the former is an exceedingly effective performance. There are also good ones conducted by Cloëz and others.

Chaminade (b. 1861) and Mlle. Tailleferre of the late "six" are the only women on this roll of French composers. (Although the talented Lili Boulanger, sister to the distinguished Naida, would certainly have accomplished more important work than either of these two, had she only lived a few years longer.) Chaminade's delicate salon pieces are of course available in every phonograph catalogue, both in their original piano arrangements and in transcriptions for orchestra and small ensembles. None of them is of any considerable musical significance and their erstwhile popularity seems to be wearing very thin of late years.

Debussy (1862-1918), more than any of his compatriots, seems to represent French music more characteristically and most effectively as far as the recording companies have been concerned. The phonographic Debussy literature is more extensive and for the most part of a higher calibre of excellence than that of any other French composer. It alone could provide material for an elaborate article. Here it can be only hastily summarized. Of the orchestral works, the most important—*La Mer*, conducted by Coppola—is yet only available in this country by importation—as indeed is true of many of the best Debussy disks. *Ibéria* is out here in Klenau's well-liked Columbia version; also in France in a more recent Coppola performance. There are rumors of an American recording appearing before long. *Ibéria*'s companion pieces in the set of *Images* for orchestra, *Gigues* and *Rondes de*

Printemps, have not yet been recorded, which is particularly unfortunate in the case of the first (last in the order of composition), perhaps the most singular of all Debussy's works, yet rarely or never heard in the concert hall. The three Nocturnes are recorded complete by Coppola (French H. M. V.); the Nuages and Fêtes by Gaubert (Columbia), Stokowski (Victor), Klempener (Polydor), etc.; and the Sirènes by Pierné (French Odeon). The prelude—L'Après Midi d'un Faune is available in a variety of versions of which those by Stokowski and Klenau are the most popular here. The Cortège and Air de Danse from the early Enfant Prodigue are done by Klenau (on the odd side of his Columbia Iberia set) and Cloëz (French Odeon). The Rhapsody for saxophone and orchestra and the dances for chromatic harp and orchestra are both conducted by Coppola for French H. M. V. with M. Viard and Mlle. Laskine playing the respective solo parts. There is also a recorded version of the dances arranged for piano and orchestra played by Ethel Bartlett and Barbirolli's Chamber Orchestra for the N. G. S. The Petite Suite (orchestrated by Busser) is available from English Columbia, French H. M. V., etc.; the Children's Corner (orchestrated by Caplet) and L'Ile joyeuse (orchestrated by Molinari) are conducted by Coppola for French H. M. V.

Chamber music: the G minor quartet is out in versions by the Lener Quartet (Columbia), New York String Quartet (Brunswick), Virtuoso Quartet (H. M. V.), Capet Quartet (French Columbia) and probably others. French Odeon issues the sonata for flute, harp, and viola, and the N. G. S. has recently released a fine performance of the sonata for violin and piano. Nearly all the major piano works, including all or almost all the two books of preludes, are recorded; the more popular ones in a wide variety of versions. More or less at random I might recommend particularly the Arabesques and Reflets by Giesecking (Homocord), Children's Corner suite and several preludes by Cortot (Victor), Poissons d'Or by Myra Hess (Columbia), and the divers works recorded by Godowsky (Brunswick), Grainger (Columbia), Bauer and Paderewski (Victor), Ciampi (French Columbia), and Gaillard (French Odeon). Several of the pieces originally for piano (La Plus Que Lente, La Fille aux Chevaux de Lin, En Bateau, etc.) have been transcribed for violin and are available in excellent recorded performances. The song literature is fairly extensive, but for the most part it is confined to the French catalogues and I am not familiar enough with the actual records to have formed any opinion on their merits. From those I have heard, I should say that the artists upon whom one can rely most implicitly are Panzéra (French H. M. V.) and Ninon Vallin (Parlophone and French Odeon). In the domestic catalogues Mary Garden's recent Victor recording of Beau Soir is pre-eminent. Debussy is supposed to have accompanied Julia Culp in several of her acoustical recordings of his songs, but I imagine that most of these are quite un procurable today.

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Debussy's greatest work, *Pelléas et Mélisande*, provides many recordings, notably the series of excerpts issued by Victor last month; also the series issued by the French Columbia Company. These two sets were given detailed review from the imported pressings in the August 1928 issue, and are analyzed even more elaborately in a brochure issued by the H. Royer Smith Company. It is not likely that the remaining portions of the work will remain long unrecorded.

Pierné (b. 1863) is known in this country only as a composer of rather light morsels, but he has more serious works to his credit, and a considerable reputation as conductor of the Concerts Colonne, recording for Parlophone and French Odeon. Of the smaller pieces, the March of the Little Lead Soldiers, Serenade, etc., can be found in most catalogues; best is the piquant little School of the Fauns (or Entry of the Fauns) conducted by Sokoloff for Brunswick and Damrosch for Columbia. His larger works are represented by a Sonata da Camera for flute, 'cello, and piano, in which he plays the piano part in the French Columbia recording, and Ramuntcho for orchestra recorded under his own direction with the orchestra of the Concerts Colonne.

Ropartz (b. 1864) also belonged to the most important group of Franck's pupils. Like Duparc he is best known as a song composer and the only recorded example I have been able to find is his splendid song, *La Mer*, recorded by Panzéra for French H. M. V.

Dukas (b. 1865) has written—or at least published—extremely little, but that little is extremely good. Two symphonic poems are most significant, *L'Apprenti sorcier* and *La Péri*. The former is out in a variety of versions of which the best are probably Gaubert's (Columbia) and Inghelbrecht's (Pathé-Art), although there are those who are most titillated by Toscanini's super-galvanization of the work (Victor). The poème dansé has been done by Gaubert (Columbia), Coppola (French H. M. V.), and Ruhmann (Pathé-Art). The Gaubert version is by far the superior from the standpoint of recording, but Coppola's is the most effective interpretation. Dukas' most ambitious work—the opera, *Ariane et Barbe Bleu*—is represented by two preludes conducted by Coppola for Victor, and by several vocal excerpts issued by French H. M. V.

Satie (1866-1925), despite the fact that his works have been known and appreciated by very few, has wielded a surprisingly powerful influence on the development of French music. Indeed the present-day Parisian school stems very largely from him. His disciples have yet to surpass his best work—a small, rare treasure to be found among the mass of musical puns and foolery of which a good part of the body of his composition consisted. He was perhaps the greatest of the few musical humorists, but he will be remembered not only by his sly wit—although that alone would earn him a considerable place in musical history. The phonographic examples are few

and slight. Best are the *Trois Petits Pièces Montées* (after Rabelais) conducted by Chagnon for French Columbia—and placed incongruously on the odd record side of Massenet's *Scènes Alsaciennes*. There are also three *Mélodies* (*Daphéno*, *La Statue en Bronze*, et *Le Chapelier*) sung by Mme. Bathori, and an inconsequential waltz, *Je te veux*, played by Wiener, both for French Columbia.

Koechlin (b. 1867) is seldom represented in American concert halls. The only work of which I know is a set of pieces for four trombones. The only recorded example I have been able to find is a song, *Si tu le veux*, sung by Charly for French Odeon.

Witkowski (b. 1876) is the name under which Georges Martin composes. He conducts his own *Poème de la Maison*, for chorus and orchestra, and *Mon Lac*, a fantasy for piano (Casadesus) and orchestra, for French Columbia. The latter work aroused a mild sensation in British phonographic circles, but apart from the imported records it—and Witkowski's other work—is unknown in this country. Neither substance nor style is characteristically Gallic, or indeed distinctively individual.

Roussel (b. 1869) like many of the other contemporary French composers has profited by the French Columbia company's admirable policy of securing the composer himself to record, or to assist in the recording of his works. He plays the piano accompaniments to a number of his songs—*Amoureux séparés*, *Sarabande*, *Light*, *Invocation*, etc.—sung by Mme. Croiza. There is also a recent Pathé-Art release of his *Jazz dans la nuit*, sung by Mm. Ritter-Ciampi. French H. M. V., however, has given us his most singular creation, the music to a fascinating insect ballet, *Le Festin de l'Araignée*, one of the most interesting works in modern French music. It is recorded by the orchestra Le Trigentuor Lyonnais, conducted by M. Charles Strony. Roussel's earlier orchestral works, the *Evocations* and *Fête de Printemps*, are not infrequently played in America, but they are not as representative of his most original and forceful talent as the powerful symphony and the sturdy suite in F, both of which deserve competent phonographic performance.

Schmitt (b. 1870) has written a number of very intense and harsh tone poems of super-Straussian plus "modernistic" qualities. One of the most important has just been recorded under Coppola's dependable hand—*La Tragédie de Salomé*. His *Dionysiaques* for military band has been recorded by the Garde Républicaine for both French H. M. V. and French Columbia, and the imported disks have found some circulation in this country. The same band also plays an excerpt from his *Antoine et Cléopâtre* and a divertissement from *Sélamik* for French H. M. V. There is at least one piano piece, *Brises*, played by Ciampi for French Columbia.

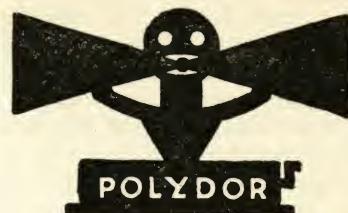
Rabaud (b. 1873) is represented as both conductor and composer, directing his own Proces-

sion Nocturne and Marouf Ballet for French Columbia (the ballet music is released by the American Columbia company also). The Marouf Ballet is available in another version by Cloëz for French Odeon, and there are a number of vocal excerpts from the same opera (apparently a well-liked one in France) by Georges Thill, Jose de Trévi, etc. The American importers have featured a French Columbia disk of a test piece written for the Conservatoire clarinet competition of 1901, played here by M. H. Perier.

With Rabaud it is convenient to consider four other conductor-composers. Coppola has done more than any other probably to promote the recording of major French music and the phonograph owes an incalculable debt to his magnificent readings of both standard and modern compositions by Frenchmen. He is also a composer of some note and has found time to record his own *Ronde sous la Cloche*, *Scherzo Fantastique*, and *Burleske* for Orchestra, plus a solo piano piece—*Valse miniature* (there were others in the acoustical French H. M. V. catalogue). Panzéra sings his *Poemes Arabes* and Vanni-Marcoux his *Soupir*—all of these for French H. M. V. Gaubert, who conducts the Paris Conservatory orchestra for French Columbia does not lag far behind Coppola in the work of making French music universally known through the phonograph. Schwartz has recorded a *Rêverie* for violin solo for French H. M. V. and Gaubert himself once made a number of solo flute acoustical records for the same company, including some of his own pieces. Rhené-Baton did some notable work for French H. M. V. and British Vocalion in the acoustical days, but I have not heard of any electrical recordings conducted by him. His compositions are represented by a piano piece, *Fileuses près de Carento*, played by Victor Staub for French Odeon. Ingelbrecht is not a familiar name in this country, but discriminating record connoisseurs are becoming aware that his series of Pathé-Art recordings with the orchestra of the Concerts Pasdeloup contains many deft and brilliant performances of more than ordinarily interesting music. He has written a number of works, like his interpretations vigorously animated and kaleidoscopically colored. The only recordings of his compositions (as far as I know) are his own performances of excerpts from the series of charmingly piquant transcriptions of French popular and folk songs—*La Nurserie*.

Hahn (b. 1874) is of course best known by his songs, particularly *L'Heure exquise* and *Si mes vers avaient des ailes*. There are many phonographic versions, and M. Hahn himself sings and accompanies himself in a few of his own and many other French songs for French Columbia. He is also the composer of the music for the play, *Mozart*, two excerpts from which are included in the Sacha Guitry—*Yvonne Printemps* album issued currently by Victor.

Ravel (b. 1875) is surely not the greatest in stature among French composers, but more than any other of those alive today he represents the



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purely Gallic tradition founded by Couperin and Rameau. Within certain inherent limitations his work possesses an astonishing degree of cultivation—even perfection. The phonograph has given him earnest and steadily increasing attention; most of his major works are available in skillful versions. The Spanish Rhapsody is conducted by the indefatigable Coppola (French H. M. V.); *La Valse* by Coates (Victor) and Gaubert (Columbia); the second suite from *Daphnis et Chloé* by Kossevitzky (Victor); and the sensational *Boléro* by the composer himself (Polydor)—his only appearance on records, except for the time when he directed his "harp septet" for Columbia (acoustically recorded). *Ma Mère de L'Oye* is recorded by Damrosh (Columbia), Pierné (French Odeon), Inghelbrecht (Pathé-Art), etc., etc. and there are several orchestral transcriptions and smaller works: *Alborado del Gracioso* conducted by Coppola and Klemperer, the *Rag-Time* from "Five O'Clock" by Coppola, the *Minuet* from *Le Tombeau de Couperin* by Gaubert (on the odd side of the Columbia Franck symphony), and the *Pavanne* by Coppola, Wolff, Pierné, and probably others. The chamber music list includes the quartet in three good versions by the International, Capet, and Krettly string quartets for N. G. C., French Columbia, and French H. M. V., respectively; the *Introduction and allegro* for septet ("Harp Septet") for H. M. V. (the acoustical Columbia version mentioned above has never been re-made); and the trio, announced to be in preparation by Cansals, Cortot, and Thibaud.

Instrumental disks include most of the best known piano pieces: the sonatine by Kathleen Long (N. G. S.), the *Jeux d'eau* in divers versions; pieces from the set, *Miroirs*, by Zurfluh-Tenroc (French H. M. V.) and Hirt (Polydor); the *Pavanne* by Myra Hess (Columbia); excerpts from *Le Tombeau de Couperin* suite by Kartun and Victor Staub (French Odeon); the *Pièce en forme de Habanera* by Münz (Homocord). The last-named piece is also out in versions for 'cello by Brett (Columbia) and Marcelli (French H. M. V.), and for saxophone by Viard (Pathé-Art). The dazzling *Tzigane* for violin and orchestra is available only in a violin-piano version played by Schwartz and Petitjean for French H. M. V. The most important vocal work is the song cycle, *Schéhérazade*, sung by Mme. Gerar for French H. M. V., and in part by Mme. Cesbron-Viseur for French Odeon. Panzéra sings the *Chansons Populaires Espagnole et Française*, the *Kaddisch*, and *Chanson Hébraïque*. The *Kadisch* is also sung by Mme. Kosshetz, and *Nicolette* by the St. Gervais Choir (all of these recording for French H. M. V.).

Aubert (b. 1877) is an exceedingly talented pupil of Fauré, known in this country by his *Habanera*, rhapsody for piano and orchestra, etc. The only recordings I have been able to find are a violin piece—*Berceuse* from the *Suite Brève*—played by Asselin (French H. M. V.), a song—*La Forêt Bleue*—sung by Mme. Brothier (French H. M. V.), and an Old Spanish Song—

played by Lensen's Gypsy Orchestra (French Columbia).

Caplet (b. 1879) is perhaps more distinguished as an educator than as a composer. It is his orchestration of Debussy's *Children's Corner* suite that is conducted by Coppola. There is an *Elégie* for 'cello played by Benedetti, and two songs—*La Forêt* and *Les Prières*—sung by Panzéra, all for French H. M. V.

Grovlez (b. 1879) has composed a number of pleasing slight piano pieces often used by American teachers. The only recorded example of his work I can find is a *Lamento et Tarantelle* for clarinet played by Périer for French Columbia.

Ibert (b. 1890) has been introduced to American concert goers by Koussevitzky and other prominent conductors. None of these orchestral works has yet been attempted by the phonograph but there are two delightful little piano pieces—*Le Petit Ane Blanc* and *Giddy Girl*,—recorded by Moiseivitch (H. M. V.) and Dennery (French Parlophone). The "Little White Donkey" is also included in a harpsichord record by Mme. de Lestang for French H. M. V. whereon she plays Ibert's *Histoires*—*La Cage de Crystal* and *Le Petit Ane Blanc*, together with Couperin's *Rosignol en Amour*, a piece unmentioned among the Couperin recordings listed in the first installment of this article.

Migot (b. 1891) is a man of considerable range of interest, a painter as well as a composer and writer on musical topics. A number of his articles have appeared in the American musical press, but his actual compositions are largely unknown here. The only recorded example is a stimulating quartet for flute, violin, clarinet, and harp (French H. M. V.).

Milhaud (b. 1892) is with Honegger the most important—or at least most successful—of the "Six" (Milhaud, Honegger, Poulenc, Auric, Durey, and Tailleferre), long since exploded as a group and gone their several ways. Milhaud has profited more than any other from the benignity and interest of the French Columbia company, and during the last year alone he has had the opportunity of building up an astonishingly large phonographic repertory recorded almost without exception under his own direction. There are three "minute operas," the second string quartet, excerpts for orchestra and solo violin from the *Saudades do Brazil*, an arrangement of *Le Boeuf sur le Toit* for violin and piano, several song disks by Mme. Bathori accompanied by the composer, a four-part Choral work (*Oreste D'Eschyle*) by the Coecila Choir, etc. Also, in the French H. M. V. catalogue, a song disk by Panzéra, the ballet from the *Nothing Doing Bar*, and the *Saudades de Brazil* overture.

Honegger (b. 1892) is also well represented. First by his familiar concert *jeux d'esprit*—Pacific 231 (Victor) and *Rugby* (French H. M. V.)—conducted by Coppola. There are choral and concert band recordings of excerpts from his successful oratorio—*King David* (French Odeon and

French H. M. V.), a string quartet (French Columbia), a piano suite—Le Cahier Romand (Polydor), a prelude and blues for a quartet of chromatic harps (French H.M.V.), and several songs by Mme. Croiza to the composer's accompaniments (French Columbia).

de Séverac (b. 1899-?) is another contemporary whose works have been warmly fostered by French Columbia. Mlle. Blanche Selva has recorded a series of his piano pieces, and I believe there are also several song disks available.

Tailleferre (b. 1892) and Durey have no recordings as far as I have been able to discover. To the names of Tailleferre and Chaminade I might add that of another woman composer, Henriette Renié, a harpist, whose recordings for French Columbia and French Odeon include a number of original compositions, notably a harp concerto issued by the latter company.

Poulenc (b. 1899) is best represented by his naive and gay trio for oboe, bassoon, and piano in which he plays the piano part; next by his own piano solo records of the amusing *Mouvements perpétuels* and *Les Biches* ballet. Mme. Croiza sings a brief set of songs—Le Bestaire—to Poulenc's accompaniments, all of these for French Columbia.

Auric (b. 1899) has only the Adieu New York on the other side of the French H. M. V. disk of Milhaud's Nothing Doing Bar ballet, plus a *Chanson de Marin* sung by Yvonne George (French Columbia) and probably other songs. Auric is a regular contributor and record critic for a French phonograph magazine—Arts Phoniques.

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department THE PHONOGRAPH MONTHLY REVIEW, 5 Boylston Street, Cambridge, Massachusetts.

THE NEW PHONOGRAPHY

EDITOR, PHONOGRAPH MONTHLY REVIEW:

At last all of us interested in the phonograph and fine recorded music have a name for the art that is so significant for us—Phonography. "Observer's" article in your last issue comes very close to formulating a complete creed for the new art. Best of all it demonstrates conclusively and for the first time that phonography really is an art, and not merely a hobby, or pastime, or a fad.

I have read and enjoyed the P. M. R. since its first days and I am also familiar with most of the other leading phonograph and musical journals, but I must say that "New Phonography" is by far the finest article on the problems and ideals of the phonograph movement that I have ever seen. From the very first the much-used terms, phonograph "enthusiast" or "fan" galled me. Unfortunately they were only too truly applied to most of the prominent spirits of the movement several years ago. The large majority were out-and-out cranks, and while it ill behooves us to begrudge them due honor for their indefatigable proselytizing, it cannot be denied that they gave the phonograph and the collecting of

records a rather giddy reputation in the minds of better poised music lovers. "Observer" courageously attacks the entire problem at its very heart. Such frankness and candor would have been impossible two or three years ago, but within the last few years the entire movement has gradually been repaired and remodeled, and now at one stroke, "Observer" clears away the ugly structure of scaffolding, and reveals a completed edifice—the new phonography.

I don't know who "Observer" is, but I presume he is a member of the staff of the magazine. At any rate, he is not only keenly familiar with all kinds of record buyers, from connoisseurs to novices, but he has sharp insight into their oftentimes peculiar psychology, and equally into the serious dangers their uncurbed enthusiasm is certain to involve. It is this practical understanding of the problems with which the movement must come to grip before it can develop fully and evenly that gives "Observer's" article its unusual value. Articles like Lawrence Gilman's "Music's New Gateways" (in the New York Herald-Tribune) admirably present the attitude of rational music critics, musicians, or musically experienced laymen who are discovering for the first time the powers of the phonograph and the vast wealth of music that is available on disks today. Phonography is gaining innumerable new friends through the influence of Mr. Gilman's cordial exposition of record music's rightful place in contemporary musical life. But the movement must be organized from within before it can undertake a comprehensive drive for new members. Its ideals must be formulated; its evils exposed and eradicated. "New Phonography for Old" takes the longest steps that have yet been made in the direction of true progress.

My previous letters to your column have been on musical topics solely—particularly those connected with the recording of Bach's works. At one time I felt that the wholesale release of Bach (and of course Mozart, Beethoven, Brahms, et al) records would practically ensure the phonograph's success by commanding the respect and active interest of the concert-going public. The influence of disks like Stokowski's Bach releases have proved that my belief was not unfounded. But "Observer" has convinced me that the issuance of great music, superbly recorded, is not enough. When we have a marvellous instrument and a vast recorded repertory, we must learn the art of using them—the art of phonography. Lancaster, Penna.

"SEBASTIAN"

THE RECORD-BOOK PARALLEL

EDITOR, PHONOGRAPH MONTHLY REVIEW:

There were a great many things in your article, "New Phonography for Old," that tended to make every reader "sit up and take notice." "Observer" dealt us veteran gramophiles some pretty stiff doses of bitter medicine, but I know that I for one realize that it has to be swallowed.

One of his statements that struck me most forcibly was the phrase, "Records are books." I had often heard them compared to books before (as in parallels with the radio where the latter represents the daily newspapers and records represent books and magazines), but I had never realized the essential resemblance so strongly until I saw it put so vividly.

Editions of the world's classics of literature, many of them very reasonable in price, have been so successful in recent years that the phonograph manufacturers should take the lesson to heart. The "Book of the Month" clubs have rolled up amazing large memberships. They not only promote the wide sale of good books, but they stimulate regular buying on the part of their public. There is no reason why the idea couldn't be applied to records just as effectively.

I shouldn't wonder but that soon the well educated person will be spoken of not only as well read, but well heard! Baltimore, Md.

M. D.

MENGELBERG AND TCHAIKOWSKY

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Just one year from the time I wrote a letter to the Correspondence Column expressing my admiration of Mengelberg's Tchaikowsky Fifth recording, and pleading for his doing the Fourth also, Columbia has released the latter work. I must say that I cannot agree with your reviewer that Mengelberg's reading is "exaggerated." Indeed, a musician friend of mine told me that he had heard from a former teacher of

his, who had actually heard the work played in Russia while Tchaikowsky was still alive, and that this teacher considered Mengelberg's reading of the Fourth more like the traditional interpretation than that of any other conductor today. Certainly Mengelberg brings out the characteristic Tchaikowskian qualities of the work. If there is any exaggeration, it is the composer's and not the conductor's.

Seattle, Wash.

"PRO-MENGELBERG"

FROM A RECENT BENEDICT MISCELLANY
EDITOR, PHONOGRAPH MONTHLY REVIEW:

My absence from these columns seems to have been noted by some of your readers, but I hasten to assure everyone that I am still in the ranks, if silent. . . .

I have noted for some time the absence of Mr. Edwin C. Harrolds from your columns. His letters are the most interesting of all and he always had something to say. I trust that only the pressure of other business is the cause of his silence. There are several more of the old timers who should be heard from.

Well, it was a source of satisfaction to find that Victor (H. M. V.) has listened to our plea and issued the glorious Second Piano Concerto of Brahms. This is an achievement, but nobody can tell me that it is complete on five records. It is a shame to cut that work and another record could just as well have been issued. Perhaps we can now expect a symphony of Bruckner or Sibelius. Otherwise, we can have no kicks coming, for the monthly releases are chock full of fine works. I want to give your readers a little tip. Let them hasten to their dealers and ask to hear the Haydn Symphony No. 2 in D, issued by Victor on three black label records. Close your eyes and you will swear you are hearing a crisp performance of this lovely music by Toscanini himself. John Barbirolli has done a wonderful job in his conducting and Victor may be proud of the perfect recording. In addition, the very low price should mean that no gramophone fan can overlook it. If I am wrong about these records I want to be told so.

Let us all do our best for Brunswick in their comeback. We had given up hope for them, but we were wrong. There is a wealth of fine music in the Polydor catalogue, and Brunswick should bring them along. They have really made a splendid beginning and they have added some unhearkened works.

New York City

EMIL V. BENEDICT

PATTI AND HER SUCCESSORS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As an interested reader of this magazine I enjoy the correspondence column very much, and so I write to "tell my say."

There has never been any period of recorded music history when disks were so available from foreign as well as domestic factories, and never in any period more failures and successes than at the present.

I can name artists who would never have recorded under the first class label fifteen or twenty years ago, and today these singers are riding the crest. But this is a small point to be sure, and I think it is a question of art for artists, and artists for art, on discs as well as on the stage.

Since the radio and discs supplement the opera and concert, the artist has a wonderful career now-a-days and what a career the "stars" do realize!

I think the present day stars are as fine a general run of quality of voice as they ever were in history, but our stars fall short in the "super" degree in spite of their success.

As much as we admire our coloratura sopranis of the present, not one can begin to compare with Adelina Patti at her best, and even at sixty-five when her first and only records were made, enough of her art remained to be heard, to show the superb glory "that was her's only." Just to hear Patti sing "Home, Sweet Home," "Casta Diva," and "Batti, Batti" is to hear perfection in spite of the recording period and Mme. Patti's age.

After all, we are thankful that Rosa Ponselle has recorded the finest "Casta Diva" for this day. Galli-Curci's "Shadow Song"—No. 74532 (of course!): Rethberg's "Faust" disc, and Dal Monte's superb "Carnevale" are of the first rank today.

But history cannot be ignored either, as the discs already have a history of their own, and it should not be forgotten even in our present day enjoyment.

Ellenburg Depot, N. Y.

MORE RECORDED FRENCH MUSIC
EDITOR, PHONOGRAPH MONTHLY REVIEW:

In augmentation of the first half of Mr. Darrell's informative article on recorded French music, I should like to mention one or two records which might be added to his lists. Mr. Darrell speaks about the difficulty of finding recorded examples of the earliest French composers. This month the Columbia Company in France announces the first of a series (presumably) of recordings by the Société des Instruments Anciens, founded and led by Henri Casadesus; Martini's "Plaisir d'Amour" and Destouches' "Menuet du Pays du Tendre." I wrote about this society to the Correspondence Column of your December, 1929, issue, expressing the hope that the French Columbia Company would render a service to almost forgotten composers and olden French music similar to their splendid support of contemporary composers (Strawinski, Honegger, Milhaud, Roussel, Auric, de Falla, and others have had the opportunity of playing or directing the recording of their works). I was deeply impressed by the Casadesus group when I had the opportunity of hearing them in concert, and I shall look forward to their recordings. Martini (1706-1784) who was born and spent most of his life in Bologna, was one of the most important scientific musicians of the eighteenth century, particularly expert in the invention and solution of "puzzle canons," and an authority on musical history and theory. Destouches (c. 1672-1749) was a Parisian operatic composer and court musician of considerable renown in his time. I imagine that the present examples of their work are the first to be recorded. They are played by an ensemble led by M. Casadesus (viola d'amour), and including a quinton, viola da gamba, bass viol, and harpsichord.

In between Daquin and Rousseau on Mr. Darrell's list, one might insert the name of Leclair (1697-1764), a noted composer for the violin. Master Menuhin's latest record includes his Sarabande and Tambourin as arranged by Sarasate.

The French H. M. V. catalogue contains an electrical record, P-683, coupling the Air de Renaud from Lully's "Armide et Renaud," and Gretry's Sérénade—Amant jaloux, both sung by Gabriel Poulet. Many readers may be puzzled by the difference in spelling Lully's name, for it often appears in French and British journals as Lulli. Grove's Dictionary endorses the final "y" on the authority of the composer's having invariably signed his name in that way on every document that can be found bearing his signature.

I quite agree with Mr. Darrell that the music of Couperin and Rameau offers a peculiarly grateful field for recording artists. I first made the acquaintance of the former composer through Kathleen Long's vivacious performance of the Tic-Toc-Choc (on the third side of her N. G. S. set of Mozart's A major piano sonata). It led me to delve into various libraries in search of Couperin pieces and so to discover a fascinating new world of music. Every admirer of the best piano records has much to thank Miss Long for, I hope that her releases may be more frequent in the future, yet I fear that if she abandons the N. G. S. for one of the regular manufacturing companies she may abandon Mozart and Couperin for the nth recorded versions of war-horses by Liszt and Chopin. Better a few releases and those fresh and unspoiled.

Boston, Mass.

BOSTONIAN"

DE RESZKE AND LEHMANN RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Kindly tell me if records were made of the following artists; Jean de Reszké, Edouard de Reszké, and Lilli Lehmann? By whom were they made? Are they available at any price now?

Los Angeles, Calif.

JACK MAAZEL

NOTE: Mr. Maazel's inquiry is but one of many concerning de Reszké and Lehmann records. Edouard de Reszké made at least two records for the Columbia Company, but these are long since out of print, and exceedingly difficult if not impossible to obtain. Mme. Lehmann made a considerable series of recordings for Parlophone and Fonotipia. Several correspondents have furnished us with lists of the works she recorded and the methods by which the disks may be obtained today. Cf. the letters from E. H. A., page 266, April 1928 issue; (William H. Seltsam, page 370, July 1928 issue; and "Jean-Louis," page 160, February 1929 issue. We have no information on Jean de Reszké's records. Did he ever record at all?

A. C. W.

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GRIEG: Ballade in G Minor, Op. 24, in 4 parts. By Leopold Godowsky. Columbia Record Nos. 67746-D and 67747-D. 12-inch \$2.00 each.

MOUSSORGSKY: Khovanschina: Prelude—with

RIMSKY-KORSAKOV: Flight of the Bumble-Bee. By Sir Hamilton Hartley and Hallé Orchestra. Columbia Record No. 67743-D. 12 inch \$2.00.

†Records so marked are offered for sale in the United States of America and Canada Only.



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THE two releases we talk about on this page have very little in common except their most eminent desirability...

Rejoice! Yvonne Printemps and Sacha Guitry are on Victor Records!... Seldom has the world produced such a remarkable pair... the brilliant young actress and disease adored wherever French is understood, this personality so incredibly fresh and charming—and her versatile genius of a husband... poet, essayist, playwright, producer and... probably the greatest living French actor!

The supreme perfection and polish of the art of the Guitrys make these new Victor Records unique—a kind of apotheosis of the sophisticated theatre. Here is French diction at its best for the linguist... and 40 minutes of superb entertainment ready at your fingertips.

Note that the excerpts recorded on Victor Records are from "Mariette," "Mozart," "Deburau," and "L'Amour Masqué"—three of these bring Guitry's most famous stage successes. Don't fail to hear Victor Concert Album C-8!

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Rudolph Friml needs no introduction to Americans, whatever the height of brow. His melodic operettas have packed American show houses for months on end, and his tunes have been hummed and whistled by the Four Hundred and the Four Million alike. It has been Friml's intelligence and musicianship that have been largely responsible for keeping the charming form of the operetta alive and vivid in America's age of jazz.

This new Victor album includes selections from *The Vagabond King*, *Rose-Marie*, *Firefly*, *Katinka*, *High Jinks*, and other excerpts from the composer's works. There is a piano solo—"Improvisation" and "Amour Coquet" played by Mr. Friml himself.

Nathaniel Shilkret directs the Victor Salon Group, orchestra, soloists and chorus. Here is just the right touch you've been looking for in the execution of operetta... not too light, not too heavy... romantic but not cloying... You have a treat ahead of you when your Victor dealer plays Victor Album C-9 for you!

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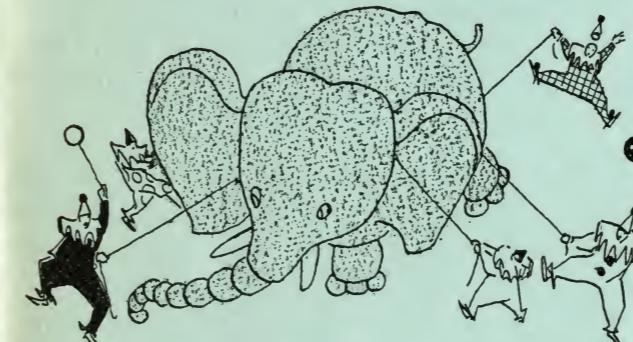


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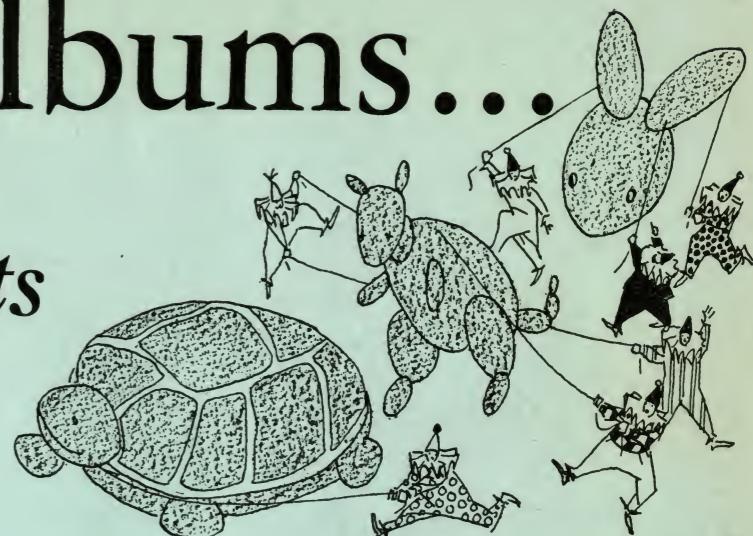
"CARNIVAL OF THE ANIMALS"



Witty, satiric "Grand Zoological Fantasy".... recorded by Dr. Stokowski and the Philadelphia Orchestra

CHARLES CAMILLE SAINT SAËNS was given to humor; it may be that he thought it was a jest that the *Carnaval des Animaux* suite should make its appearance in the world at large after he was dead. For many years—after the first few performances—the composer had forbidden any renditions whatever. Only one number, the famous 'cello solo, "The Swan," published with piano accompaniment, escaped the ban.

It is well to remember that Saint Saëns composed *Carnaval des Animaux* in 1886, intending to present it as a surprise at the annual Mardi Gras Concert of the Violincellist Lebouc. The composition is literally filled with the carnival spirit. A surprise number, it abounds in delightful surprises. Parodies of melodies well-known to his audience were introduced...



all the way from the theme of the composer's own noted *Danse Macabre* to French folk songs... Imagine the amusement of the listeners at this first concert on hearing such tunes in such a zoological company!

From the beginning of Record 1, with its *Royal March of the Lion*, Dr. Stokowski and his men lead you through an amazing gamut of musical cleverness. Here is wit in music *par excellence*... satire that sometimes bites... frivolity consciously almost banal. Tortoises, elephants, kangaroos, "personages with long ears".... the beasts all have their turn at the show... even to "Fossils" and "Pianists"!

But you must hear this scintillating, exquisite achievement of musical virtuosity to understand its remarkable and many-faceted charm!

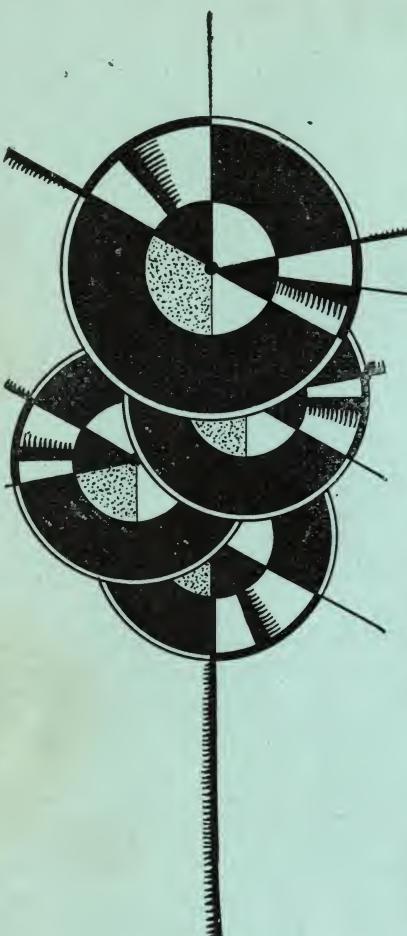
Dr. Stokowski and his great orchestra, have done a very fine recording of the "Carnival of the Animals". You will thrill to the continual grace and clarity of interpretation and the almost uncanny realization by this conductor of both the emotional and intellectual content of the music.

The whole album is a balanced, consistent piece of work by all concerned—a delight to all cognoscenti. Don't put off hearing this *Musical Masterpiece*... you'll find it at your Victor dealer's now.

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Carnival of the Animals (A Grand Zoological Fantasy), Saint Saëns. Recorded by Leopold Stokowski and the Philadelphia Orchestra. Victor Records Nos. 7200 to 7202. In Victor Album M-71, with explanatory booklet. Also in Automatic Sequence Album AM-71, Victor Records Nos. 7203 to 7205. List price \$6.50.

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Stravinsky's "Trois Pièces" for string quartet, played by the Krettly Quartet. Imported Columbia recording. **Our price, \$1.90.**

Franck's "Psyche", Part 4, "Love Scene between Psyche and Eros", played by the Brussels' Conservatory Orchestra under Defauw. **Price, \$1.90.**

Ravel's brilliant and fascinating opera "**L'Heure Espagnole**", sung by soloists of the Paris Opera and Opera Comique, with orchestra under George Truc. Seven imported Columbia discs in album with the original Metropolitan Opera, libretto. **Our price, \$13.30.**

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Rossini's "Barber of Seville", with Capsir, Straciari and Borgioli. Complete recording made by Columbia in Italy. 16 imported discs in album. **Our price, \$24.00.**

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BURMESE VS STEEL NEEDLES AGAIN

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In the February number of the Phonograph Monthly, a correspondent expresses a doubt as to the capacity of the Burmese Colour Needles to reproduce the upper registers in a satisfactory manner, since the surface scratch is all but eliminated.

Whether a satisfactory reproduction of the registers without scratch is theoretically possible, I do not know, but I do know that on my instrument, a Victor 8-30, the quality of the highest tones is clear and brilliant, while the surface scratch is negligible.

As I wrote in my previous letter, the Burmese Colour Needles are endorsed by the Expert Committee of the "Gramophone," by Kubelik, and by others whose opinions are worthy of serious consideration. However, the proof of the pudding is in the eating. I suggest that your correspondent try the Burmese Colour Needles for himself. They are now available in this country. The Columbia set of the Brahms Violin Concerto, and the new Victor Stars and Stripes record, made by the Philadelphia Orchestra, will test the capacity of these needles for good reproduction of high tones. Plainfield, N. J.

HENRY R. HUBBARD

MR. OLSEN'S POSITION

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Perhaps I failed to make myself clear about my views on steel needles.

On an electrical reproducing outfit (which should have, and most probably does have a good deal of flexibility) the needles won't jump grooves. I have been using them for well over four years and haven't broken down a record yet. I have worn out only one.

Again, maybe I'm too fussy, but, I must have reproduction as good as is possible and in these days of electrical recording it is not as easy matter as it may seem.

Since my first letter to the P. M. R., I have had an opportunity of trying the Burmese Colour Needles and they impressed me very favorably. They are down in the high frequency, however. But, they are beyond a doubt the best non-metallic needles I ever came across. For anyone who is bothered by surface scratch I would heartily recommend these needles. But again I say, on an electrical machine nothing but steel needles will give the really natural reproduction that I want. (But, then I am one out of several thousands and I know of only five people who agree with me whole-heartedly.)

Still, it is a relief to be able to air one's views, however, dogmatic they may be, so, thank you for printing my first letter and long live the P. M. R. and steel needles!

Camden, N. J.

W. A. OLSEN

ANOTHER VARIETY OF NEEDLE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As a reader of your valuable publication, I know of no other source, therefore trust that you would be so kind and furnish me the desired information or your opinion.

In the British contemporary, "The Gramophone," appears an advertisement of a permanent needle under the trade name of "Mellotone."

I became interested in the advertisement and intended to buy one of these needles, but as I do not know of anyone that has had any experience with this needle, can you advise if these needles are safe to use. Being iridium tipped, I am led to believe that they will wear the records quickly.

Do you believe this needle is safe to use and will not ruin the records, or would you recommend that I should stand by the steel needles?

Brooklyn, N. Y.

RAYMOND S. SCHUBERT

NOTE: We have not tested the "Mellotone" needles in the Studio. Perhaps some of our readers can give Mr. Schubert an idea of their tone and wearing qualities.

HOME RECORDING APPARATUS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As a subscriber to and an interested reader of the PHONOGRAPH MONTHLY REVIEW. I take the liberty of asking you for information that I have been unable to secure from the various recording companies.

Is it not possible to purchase recording apparatus for pri-

vate use? I have in mind the making of temporary records for use in demonstrating to singing pupils the errors of their ways. Two or three devices have been on the market, which require a loud, unnatural tone and are useless for my purpose. It has occurred to me that with the advent of electrical recording it may be possible to secure equipment with which fair records can be made by an amateur operator. Any information you can give will be much appreciated.

Kansas City, Mo.

H. G. V. C.

NOTE: Mr. Gardner Barker, in an article in the April 1928 issue, and a number of correspondents since then have expressed interest in the problems and necessary equipment for home recording. There are a number of devices being put on the market at present for making home "talkies," and undoubtedly these employ the electrical process. Perhaps the recording apparatus can be purchased independently. A number of private recording studios have been established in most of the leading cities, and evidently recording equipment for home or studio use is available and not unconscionably expensive. We do not possess any definite information regarding the manufacturers or the cost of such equipment, however.

ALBERT SPALDING

EDITOR, PHONOGRAPH MONTHLY REVIEW:

"Fiddler," in your April issue, bemoans the fact that Heifetz, Elman, and Morini have never recorded a major work. Why does he omit Albert Spalding's name? Spalding is one of the finest of all contemporary violinists, a consummate technical virtuoso and a musician of uncommon insight and interpretative sensibility. As yet we have had only musical trifles from him, excellent in every respect to be sure, but revealing his talent only in the most inadequate fashion. Now that Brunswick is returning to standard celebrity prices again, they surely will not begrudge Spalding the opportunity of fully displaying his prowess. The Brunswick recording of violin tone is particularly successful, and a Spalding performance of some major work, either sonata or concerto, would rank with the recorded concertos of Szigeti, Kreisler, and Hubermann as the finest phonographic representations of the art of violin playing. If such a set is made I sincerely trust that it will not be duplicate of one of the existing works, but an unrecorded (at least electrically) composition that will command a far greater sale. Lalo's Symphonie espagnole is of course the first choice, but Respighi's Gregorian Concerto is a close second.

Spokane, Washington

DOUBLE-STOPS

GREGORIAN CHANT RECORDS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Messrs. F. S. Palmer and R. H. S. Phillips, and the many others among your readers who are familiar with the rich musical treasure of Gregorian Chant, unquestionably share my pleasure in the recent release of the Ordinary of the Mass (chants from the *Missa cum Jubilo*, Solesmes Edition) as sung by the choir of the Pius X School under the direction of Mrs. Justine B. Ward. No less significant is the Victor Company's announcement—appearing among your "Phonographic Echoes" in the April issue—that arrangements are now being made to record the Mass and Vespers as sung by the Benedictine monks of the Abbey Solesmes, France.

Judging from the effectiveness with which the *Missa cum Jubilo* chants were recorded,—the exquisite balance between the chorus and organ, and the purity of the reproduced vocal tone,—one can easily see why the Society for the Propagation of Gregorian Chant has endorsed these disks, and its leaders are co-operating in the plans of making more of this glorious legacy from the past available through the phonograph.

The appeal of such records is primarily musical, and their enjoyment is unhampered by one's religious creed or sympathies, I trust that none of your readers, seeking the best that the phono-musical repertory has to offer, will overlook this set. If it whets one's appetite for other recordings of somewhat similar nature, I should suggest Palestrina's *Missa Papae Marcelli* as sung by the Westminster Cathedral Choir for Victor or by the Roman Polyphonic Society for Brunswick. The Brunswick album also contains several other interesting examples of polyphonic writing by Vittoria, Venosa, etc.

Canton, Ohio

B. F. R.

THE PHONOGRAPHIC BRAHMS LITERATURE
EDITOR, PHONOGRAPH MONTHLY REVIEW:

The notable Brahms Festival given by Dr. Koussevitzky and the Boston Symphony Orchestra testifies anew to the tremendous growth of this composer's popularity. Who would have dreamed, twenty-five years ago or even ten years ago, that a solid week of Brahms concerts could be successfully undertaken by a leading American orchestra? Our phonographic Brahms literature echoes only in part the favor with which his works are held in concert. The second piano concerto is at last available (from H. M. V. in Great Britain), but with the exception of portions of the Requiem none of the larger choral works are out. The "Tragie" Overture was announced in these pages sometime ago, but it proved to be on the basis of false information. It is the only major orchestral work still unrecorded. The first piano concerto, a large number of choral works—led by the Rhapsody—and some of the more important songs and piano pieces should be next on the list. In view of the success with which most of Brahms' chamber music has been recorded it seems odd that we have not yet had an electrical version of the first string quartet (C minor, Op. 51, No. 1), nor a recording of either of the fine piano quartets (Op. 25 and 26). I hope to hear some more Brahms piano pieces recorded by Myra Hess, Harold Bauer, and Ossip Gabrilowitsch. More off the beaten path is Brahms' last composition, a set of chorale-preludes for organ, and the finest of their kind since those of Bach. Very few people seem to be aware of these beautiful pieces. I myself have never had the opportunity of hearing them in the original form, but only through the piano four-hand arrangements. A recording of one or more would be very welcome indeed.

Chicago, Illinois

GEORGE HAWLEY

Phonographic Echoes

COSIMA WAGNER

One of the last personal links with a great musical era of the past—the age of Liszt, Wagner, von Bülow, et al.—was broken with the death of Wagner's widow, Frau Cosima Wagner, on April 1st, at the age of ninety-two. She was the daughter of Liszt, and the wife of first von Bülow and then Wagner. Where Wagner himself was totally unsuccessful in establishing the Bayreuth Festivals on a practicable basis, his widow established on a profitable financial basis and for many years ruled them with an iron hand. She was a woman of the most marked personality and force of will. Her long rule at Bayreuth was one of absolute despotism, but by it she established a powerful Wagnerian tradition and ensured the permanence of the Bayreuth festivals. In recent years her advanced age led to her turning over the direction of the festivals into the hands of her son Siegfried, who presumably now falls heir to the Bayreuth crown. During the last few years she has been unable to attend the actual concerts. It would be extremely interesting to know whether the recordings the Columbia Company made in the Bayreuth Festspielhaus were played to her, and what was her reaction to them. She must have been shrewd and far-seeing enough to realize that in recorded form Wagner's works—in traditional performances—would reach a far wider audience than the festivals could ever accommodate. Indeed, it is very unlikely that Siegfried Wagner would ever have signed the recording contract unless it was with the approval of the remarkable woman whose name will always be linked with that of Bayreuth as closely as that of Wagner's own.

8th SALON DE LA MUSIQUE

The eighth season of the international "Salon de la Musique" is to be held in Paris from May 17th to June 1st. This remarkable Paris Fair devoted to the music trades has developed into one of the most extensive world markets of its kind, particularly significant in its exhibition of the enormous progress made in recent years in the phono-radio industry. The Salon is sponsored by L'Office Général de la Musique, 5 rue de Madrid, Paris, well-known to the

trade and to phonophiles through its excellent publications, "Musique-Adresses-Universel," and "Machines Parlants et Radio."

BRUNSWICK PRICE CHANGES

Effective April 1st, the Brunswick Company is making a return to its old prices for its Hall of Fame purple and gold label records. The price reduction made in these series two years ago resulted in an increase in the volume of their sales, but not to sufficient extent to off-set the heavy talent cost involved in making the best possible of the better class records.

The change is not altogether unexpected, as the recent Polydor and British Brunswick re-pressings necessitated an increase in price. It proved to be impossible to issue records of this calibre, those of the Cleveland and Minneapolis Symphony Orchestras, and Brunswick's many celebrity artists at the lower rates, and the new revision brings Brunswick's prices into accord with those generally established for these types of records. We trust that the change will lead to the issuance of more European and domestic celebrity recordings than has been possible in the past under the lower price scale.

The new prices in brief: ten inch purple label (ten thousand series) \$1.00, ten inch gold label (15M) \$1.50, twelve inch purple label (25M, 27M, 30M) \$1.50, twelve inch gold label (80M) \$2.00, 12 in. gold label—International series (90M) \$1.50, 12 in. black label (20 M, 77M, 78M) \$1.25.

COLUMBIA INCREASES RECORD PLAYING TIME

Our readers have probably noticed that most of the Columbia records released during the last months have smaller labels than those in the past. These are the first of the somewhat longer playing records, in which the playing time of a ten-inch disk is increased to three and one-half minutes, and that of the twelve-inch disks correspondingly. The increase is due to the additional surface made available by the use of smaller labels, and presumably by the use of more record grooves to the inch. The exact details have not yet been given to us.

VICTOR RECORD OF THE MONTH CLUB

The Book of the Month, Literary Guild, and similar clubs have proved such a profitable and popular success that the idea has been imitated widely, among others by record dealers. In Boston, for example, one large dealer has formed a record of the week club and has already gained a very considerable number of members. In this instance the records are chosen from the popular lists only, and releases of all the leading companies are represented impartially.

The Victor Company has been testing out the plan in a quiet way before venturing on any large-scale adoption of the idea, but it has proved its soundness so conclusively that it is now being put into operation throughout the country. The Victor Record of the Month Club is conducted from Camden, N. Y., through the vast net-work of Victor dealers. The subscriber signs up to take one record a month in either or both of the two divisions—"Popular and Concert Music" and "Great Music." The records are charged for at the regular list prices, and shipped post free to the member's home on the last Friday of the month preceding its release. About two weeks previously the member has received a folder from the Club announcing its judges' choice of the record of the month in each division. A complete advance list of the next month's release accompanies the folder, so if the member wishes, he may choose a substitute selection for the one picked out by the Club itself. If he does not request a selection of his own, by the last Friday of the month, the judges' choice is automatically sent him.

For added attraction, each member is given a twelve-pocket record album as soon as he has completed six months' active membership in the club.

The plan as outlined seems very likely to attract lively and widespread support. It will be interesting to see if its success is as meteoric and sudden as that of the corresponding Book of the Month Clubs.

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Columbia Masterworks Set 135 (3 D12s, Alb., \$6.00) **Bach: Suite No. 3 in D**, played by **Desire Defauw** and the **Brussels Royal Conservatory Orchestra**. (On the sixth record side **Arbos** and the **Madrid Symphony Orchestra** play a **Corelli Sarabande**.)

An electrical recording of the Bach suite has been due for the last year or more. There are any number of separate versions of the Air (which originally had no particularly association with the G string), but almost invariably they are transcriptions of divers sorts, much more ingenious than happy. It is good to hear it again for orchestra, and—mirabile dictu—played in straightforward, unsentimentalized manner. For once the entire musical scheme is not wholly subordinated to the melody, but the gravely marching bass receives its permitted to sound out to form, as it rightfully should, a sturdy substructure. The performance here gives the key to that of the reading as a whole. Defauw approaches the suite impersonally, realizing that it is highly formalized music, and intent on playing it as it is written, without the incessant and often unstrung "expression" to which the music of its time is almost invariably subjected today. In consequence many people will agree with British reviewers that this performance is "too plain," "pedestrian," lacking in "give and take." Admitted that Defauw's playing might have included more subtlety and resilience without denying its creed—"Bach's music unadorned"—I still find it immensely invigorating to listen to. There is good sound strength and common sense to the playing here. The orchestra attacks the music directly and without any great ado. It plays throughout with proud muscularity, rejoicing to run its race. The gavottes, bourrée and gigue are taken with a splendidly healthy swing. This is refreshing, meaty fare after too extended a diet of ephemerae, clouded impressionism, and all kinds of music that lack vigorous roots in life.

On the odd record side Sr. Arbos and the Madrid Symphony exhibit more mellow and—in the ordinary sense—eloquent qualities. They keep within safe bounds however, and their performance of this noble music is in its own way no less heart-warming. They have the benefit of sweeter recording, I think, although that is rather hard to determine on account of the marked difference in styles and tone qualities.

Columbia Masterworks Set 136 (6 D12s, Alb., \$12.00) **Rimsky-Korsakow: Symphonic Suite — "Scheherazade,"** played by **Philippe Gaubert** and the **Paris Conservatory Orchestra**.

Rimsky-Korsakow little dreamed when he was exploring every resource of the orchestral palette for the making of his kaleidoscopic suite that he was setting a well-nigh insolvable problem to recording conductors and engineers. After Stokowski's intelligent grappling with the problem, Fried, Cloëz, and now Gaubert have set their hands to it. Dr. Stokowski's version was reviewed in detail in the January 1928 issue of this magazine and has since been the object of lively discussion. Fried's and Cloëz's versions are available in this country only as importations. Gaubert is logically the man to press the Philadelphian most closely. Unfortunately he tries to beat him at his

own game, instead of throwing restraint to the winds and playing an out and out sensational version such as brings down the house so often in the concert hall. Gaubert is too admirable a musician to stoop to such sensationalism, and one respects him for it, even although it would have been the more profitable course. His performance is a well-planned, carefully executed version that just falls short of catching the work's flamboyant oriental coloring, brightly turned tunes, and piquant rhythms. There is a certain child-like quality to much of Rimsky's music; Rosenfeld has compared Scheherazade to a vividly illustrated child's edition of the Arabian Nights. And to this quality the work owes much of its charm, for when it is coldly analyzed the actual content proves to be slight enough in all truth. By approaching it over-seriously Gaubert loses the naively fairy-tale quality of the music, and it becomes rather pedestrian. His orchestra does not give him the best support in the world. It is rather more sluggish than in its previous records; the wood winds do well, but the solo violinist is decidedly inadequate.

Scheherazade takes eleven sides (as in Fried's version). I have heard it only on advance samples and no information has yet come to hand regarding the filling-in piece for the twelfth side.

Victor Musical Masterpiece Set M-71 (3 D12, Alb., \$6.50) **Saint-Saëns: Carnival of the Animals**, played by **Leopold Stokowski** and the **Philadelphia Orchestra**; **Mary Binney Montgomery** and **Olga Barabini**, pianists. (On the sixth record side the Philadelphia Orchestra plays Dr. Stokowski's arrangement of **Tchaikovsky's Song Without Words in A minor**.)

Saint-Saëns' self-consciously rakish pranks in the zoological musical garden offer rather barren fare for Dr. Stokowski's talents. He plays the suite in crisp, clean-cut fashion, without wasting too much time over it, and without overlooking such possibilities for musical humor as it does offer. I do not mean to under-estimate them, for I have seen performances of the work set staid symphony audiences into much more than merely polite laughter. The cocks and hens, the lumbering elephant, the methodical pianists, the hopping kangaroos are all sure-fire smile provokers. And in one or two of the other pieces the aquarium, aviary, and cuckoo in the depths of the forest, rather than the complacent swan—Saint-Saëns touches a more delicate note than any place elsewhere in the vast body of his labored works. The recording is good here, and the performance even if routine is still by the Philadelphia orchestra. Any one interested in the music will find these disks fully satisfying. On the odd record side Dr. Stokowski fills in with his own smoothly turned transcription of a well-known Tchaikovsky morceau for piano, the pretty little Chanson sans Paroles in A minor, that gives the Philadelphian strings good opportunity to glow with their characteristic lambency.

Victor 7196-7 (2 D12, \$2.00) **Prokofieff: "Classical" Symphony, Op. 25**, played by **Serge Koussevitzky** and the **Boston Symphony Orchestra**. (On the fourth record side Dr. Koussevitzky conducts the **Scherzo** and **March** from **Prokofieff's Love for Three Oranges**.)

Every one who has heard the Boston Symphony under Koussevitzky either at home or on tour is familiar with Prokofieff's little symphony, one of the most delightful

Major recorded works to be reviewed in early issues of the magazine include Strawinski's *Sacre* conducted by Dr. Stokowski . . . the complete *Ma Vlast* cycle of Smetana played by The Bohemian Philharmonic under Talich . . . Bach's *Mass in B Minor* conducted by Coates . . . Carillo's *Preludio a Cristobal Colon*—the first recorded example of music in quarter tones . . . etc., etc.

and captivating works of the modern repertory. Dr. Koussevitzky has played it wherever he has gone and invariably audiences find the magical charm of its blitheness and spontaneity impossible to resist. It is a remarkable work—a singular phenomenon in contemporary music. The composer's intention is said to have been "to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores." Such an attempt to express a personality of one era in the terms of another is unusually at best a tour de force, whose artificiality and insincerity is only too patent. Prokofieff has done something quite different. He has endeavored to get under Mozart's skin, to think and to feel like Mozart, and then he has written this little symphony, expressing his own personality and using the technique of the present day, but with every bar of the music influenced by the freshening spirit of that incomparable genius of the past. And as a result the "Classical" symphony is an original and unmistakably Prokofieff work, and yet at the same time a composition to which Mozart would not have been ashamed to sign his name. And when one reflects a minute, such a statement is just about the highest possible praise that can be given to a piece of contemporary writing.

The recording here is considerably amplified. The performance is not distorted, although it is not always perfectly clear in the fortissimos, but it is pitched in a more brilliant dynamic key than that of the concert hall. Some of the gossamer delicacy of the work is lost, but the gain in brilliancy is undoubtedly an advantage from the phonographic point of view. At any rate the playing as well as the music itself is certain to prove very attractive to record buyers. The symphony is short, but it packs a multitude of ideas and a diabolical ingenuity in working them out within its brief confines. The first movement and the finale each occupy one record side, while the Larghetto (here the string tone is rather over-amplified) and the sturdy Gavotte (with its stroke of genius in the scoring at the return of the Gavotte theme after the Musette) together occupy another. On the odd side Dr. Koussevitzky plays the familiar Scherzo and March from the Love for Three Oranges. We already have had these from Coates. Here the order is reversed, to better effect, and the playing is perhaps a little cleaner in detail and more varied. Yet it is not superior to the earlier version in verve.

These two disks are among the rare few that can be recommended unreservedly and to every type of record buyer. They are an unfailing fount of sheer musical delight and I hope that no one who thirsts for the genuine, the unspoiled, and the joyous in music will fail to get them.

Odeon 3289 (D12, \$1.25) Keler Bela: Hungarian Lustspiel Overture, Op. 108, played by Dr. Weissmann and the Grand Symphony Orchestra, Berlin.

Dr. Weissmann has an inimitable touch for an old concert favorite like the Hungarian Lustspiel overture. The playing under his baton is invariably light, vivacious, and assured. He works up the whirling presto in spirited fashion, and makes the most of the music's abrupt dynamic contrasts. The orchestral tone is a little thin at times, but beyond that the disk maintains its series' standard.

Odeon 3290 (D12, \$1.25) Rimsky-Korsakow: Song of India, and Sibelius: Valse Triste, played by Dajos Bela's Orchestra.

Dajos Bela has an intelligent knowledge of the powers of his band and how its talents can be best expressed. His version of the Valse Triste reminds one forcibly that the piece is after all essentially a waltz, and not merely a concertstück. He is careful not to attempt too symphonic a performance. The string tone lacks something of roundness, but it is appropriately somber. And the intensely animated working up puts many a more famous orchestra to shame. As a reading it is undoubtedly somewhat over-done, but it is undeniably novel and effective. The Song of India is played in subdued fashion with a nice atmospheric feeling. The preponderance of suave string tone detracts from its attractiveness. I much prefer the better known orchestration, featuring the English horn, that is usually played in his country.

Victor 36004 (D12, \$1.25) von Suppe: Morning Noon and Night in Vienna—Overture, played by Robert Heger and the Vienna Philharmonic Orchestra.

Reviewed in the March issue from the International list pressing. A pretentious, self-consciously brilliant performance, matched by extravagantly amplified recording. Ultra-brilliant, but quite over-weighting this familiar light concert overture.

Brunswick 90034 (D12, \$2.00) Smetana: The Bartered Bride—Overture, played by Julius Prüwer and the Philharmonic Orchestra, Berlin.

Prüwer and the forceful, alert qualities of his conducting have been praised several times in recent reviews, but this performance of Smetana's fleet overture calls for a repetition. There is a splendid enlivennig driving power to this version, and an intelligent handling of the dynamic contrasts. Prüwer relaxes the mood very pleasantly for the second subject without losing the momentum of the performance as a whole. There is considerable resonance to the recording; a little too much for perfect clarity in the fortissimos, but otherwise it is effective, particularly so in catching the zestful tang of the Berlin Philharmonic's wood-wind tone. Dr. Mörike did well with this overture, but Prüwer goes him one better. I should like to hear either or both men do the Libussa overture, or some of Smetana's less familiar orchestral works.

Brunswick 50161 (D12, \$2.00) Die Walkure—Ride of the Valkyries, played by Willem Mengelberg and the Philharmonic; and Mendelssohn: Midsummer Night's Dream Scherzo, played by Arthur Toscanini and the New York Philharmonic.

Brunswick has made good use of earlier contracts with Mengelberg and Toscanini to unite the celebrated conductors of the former New York Philharmonic (now Philharmonic-Symphony) on a single disk. The Midsummer Night's Dream scherzo is a re-issue of the recording that was making phonographic history nearly four years ago, when the P. M. R. had yet to put out its first issue. It still can compare favorably with the best recording of today. Perhaps the performance is a shade too intense and the crescendos unduly savage for such ethereal music, but the playing is marvellously clean cut, and the somewhat weighty touch due more to the resonant recording rather than to the conducting. A sensational record that can still thrill one after four years of technical advances is one that is well-worth re-issue and reiterated praise. Mengelberg plays the Ride in his customary powerful manner, and thanks to the longer-playing feature of the Brunswick disks, he is able to get it complete on one record side. For all its brilliance, though, I feel that it lacks something of the heaven storming rush and fury of the score. The Valkyries ride bravely enough, but they never quite leave the ground.

Columbia 50216-D (D12, \$1.25) Carrillo: Preludio a Cristobal Colon, played by the Thirteenth Sound Ensemble of Havana, conducted by Angel Reyes.

Detailed review of this remarkable record will appear next month. It is the first example of music written in quarter, eighth, and sixteenth tones to be recorded. Carrillo is one of the pioneers in the quarter tone music movement and has had works in this idiom performed by the Philadelphia and other noted orchestras, and this particular example of his work is an exceedingly strange but fascinating introduction to a possible new world of music.

Columbia 67743-D (D12, \$2.00) Rimsky-Korsakow: Flight of the Bumble Bee, and Moussorgsky: Khowantchina—Prelude, played by Sir Hamilton Harty and the Halle Orchestra.

Sir Hamilton Harty's records have been disappointingly infrequent this season. It is a delight to resume his acquaintance with so felicitous an example of his—and his orchestra's—skill. The recording has all the electrifying quality of his best disks in the past, so that the full savour of the orchestral playing is caught undistorted and unsoftened. There is a whole-heartedness and exuberance to the Manchester band's best performances that earn it a place well up among the world's major symphony orchestra's. Some of the others are more capable, some more impressive, but none is more invigorating to listen to. Rimsky's jeu d'esprit is taken with dazzling speed and zest, while the Moussorgsky displays the orchestra's tonal delicacies. These are the best phonographic versions of the

pieces I have yet heard, and the disk is an almost essential addition to every orchestral library.

Columbia G-67744-5-D (2 D12s, \$2.00 each) **Berlioz: Roman Carnival Overture** (3 parts), and **Strawinsky: The Fire Bird—Berceuse** (1 part), played by **Gabriel Pierné** and the **Colonne Orchestra, Paris.**

I think that these are the first French Odeon recordings to be repressed by the American Columbia company, and their merit promises well for the worth of future issues from the interesting series released abroad. After Dr. Blech's superb recording of the Berlioz overture, every new attempt is almost impossibly handicapped from the start. Pierné puts up the best opposition that any rival conductor has yet been able to offer. He has the benefit of excellent recording, as brilliant and if anything cleaner than that of Blech's disk, and while the Andante is a trifle inflexible, the Allegro vivace is worked up with a fine drive and flourish. The Fire Bird Berceuse makes a pleasing odd side, especially in a performance as attractive-colored as this.

Brunswick Hall of Fame set 18 (3 D12s, Alb., \$6.00) **Liszt: Concerto in E flat** for piano and orchestra, played by **Alexander Brailowsky** and the **Philharmonic Orchestra, Berlin**, conducted by **Julius Pruewer.** (On the sixth record side Brailowsky plays a solo version of **Liszt's Liebestraum.**)

I reviewed this and a companion concerto (Chopin's in E minor) from the Polydor pressings in the February 1929 issue. Hearing the Liszt work again I am much more impressed with the quality of performance and recording than I was before. They are still open to the criticism of over-heaviness and some muddiness of tone, but there is an impressive realism to the recording and a vivid rush and energy to the reading. I think that more discreet pedaling by Brailowsky would have eliminated some of the blur to passages in the piano's lower register. They come through brilliantly, however, and the tone is authentically that of a piano, and not that of a super-xylophone. There is a rich color to both orchestra and piano in the quieter passages. The work's lyricism is not over-sweet, nor is its bombast insufferably emphasized. The indefatigable triangle in the finale is firmly subdued, while the veritable orgy of sound at the end really comes off in both the playing and the recording. A valuable set of disks for demonstration purposes. On the odd side Brailowsky plays the inevitable third Liebestraum with a skillful blending of restraint and animation. The recorded piano tone ranges from mellowness to brilliancy.

Columbia 50213-D (D12, \$1.25) **Saint-Saëns: Samson et Delila—Selections**, played by the **B. B. C. Wireless Symphony Orchestra**, conducted by **Percy Pitt.**

The selections are representative and they are all named on the label—a most commendable practice. As usual with the disks in the B. B. C. orchestra's series, the recording is bright and vigorous, with a tendency to show up shrillness in the orchestral tone. The playing ranges from blandness in the lyrical sections to a proper bombast in the inflated moments.

Columbia 50209-10-D (2 D12s, \$1.25 each) **Massenet: Scènes Pittoresques**, played by **Pierre Chagnon** and a **Symphony Orchestra.**

An earlier electrical recording of the Scènes Pittoresques, conducted by Coppola, was reviewed from the imported French H. M. V. pressings in the October, 1928 issue. Chagnon's version is less on the virtuoso order. I like his firm alert touch and the restraint of his performance, but the recording favors the orchestra's lower register at the expense of the upper. The March (part 1) is well characterized with its somewhat pompous and wooden qualities neatly pointed. The lyrical orchestral tone in the Air de Ballet (part 2) verges on the nasal, but the melodic line is nicely drawn. The Angelus (part 3) displays the orchestra to better advantage,—a quiet, well modulated performance, free from excessive expressiveness. The finale—Fête Bohème (part 4)—is played with the proper vivacity, working up effectively, but here the lack of sufficient roundness and sonority to the recorded tone is a disadvantage. The music has been discussed in detail in the July, 1929, installment of Mr. Hadley's Massenet article.

R. D. D.

Instrumental

PIANO

Columbia 67746-7-D (2 D12s, \$2.00 each) **Grieg: Ballade in G minor, Op. 25**, played by **Leopold Godowsky.**

Gradually the phonograph is giving us a wider knowledge of Grieg's works, and particularly of his compositions in larger forms. I do not think that familiarity with his more ambitious essays alters one's estimate of him primarily as a worker in smaller forms and distinctively national idioms. Although the Ballade in G minor is of generous length (four well-filled record sides), it does not have the bigness of stature of such works as the Chopin Fantasia in F minor (which, by the way, has just been recorded in France), Schumann's Symphonic Studies or even Mendelssohn's Serious Variations. Grieg's work is a set of variations, and apart from the lack of essential grandeur in their conception, they do cover a considerable range of feeling. As one would not unnaturally expect, they are most attractive and most effective when they give the composer an opportunity to take advantage of his peculiar skill in transmuting folk dance and folk song elements. They are least effective when Grieg is most ambitious—the quasi-Lisztian climactic passages on part 4, for instance. Godowsky's reading is marked by the beautiful lucidity one finds in almost every performance of his. The expressive lyrical measures, particularly of the first variations, the bounding scherzando later variations (the most pleasing of the set), and even the more bombastic passages are all taken with proper spirit and enlivening color. The recording is mellow and for the most part quite effective.

Victor 1449 (D10, \$1.50) **Medtner: Fairy Tale**, Op. 34, No. 2, and **Prokofieff: Suggestion Diabolique**, Op., No. 4, played by **Benno Moiseivitch.**

Moiseivitch has such a marked recording talent and his disks have been so scarce lately that a new release from him would be something of an event even if he had chosen to play pieces much less off the beaten track than those of Medtner and Prokofieff. This is the record, by the way, discussed by Mr. Gerstlé in his letter to the Correspondence Column of the February issue of the magazine. He rightfully cited the British labeling of the Medtner piece (Concerto in E minor) as an extreme example of labeling inaccuracy. It is a pleasure to see the Victor Company correcting the original error. The correct designation reveals Mr. Darrell's surmise to have been correct, that this is the "Conte" in E minor that Medtner himself played in appearance with the Hallé Orchestra last season.

I hope that the advance publicity the record has received will win it a large audience, for it is a splendid example of recorded pianism. The Fairy Tale is characteristic of Medtner's lighter writings, a fanciful little piece of delicate feeling, not too slight in content, and contrived with remarkable pianistic ingenuity. The Prokofieff Suggestion is scarcely less well made, but rather more fantastic in character. Its diabolism is on the scherzando rather than the macabre order. Needless to say Moiseivitch makes the most out of both pieces, combining delicacy with real zest, and backed up by first rate recording.

ORGAN

Victor 22287 (D10, 75c) **Vierne: First Symphony—Finale**, played by **Fernando Germani** on the organ of the **Wanamaker Store, New York City.**

Movements from two important organ symphonies in one month, and on seventy-five cent disks at that, should cheer the hearts of organ record collectors. I like Germani's varied registration better than the rather inflexible scoring of Commette. The music here is likewise rapid and tempestuous for the most part, but Germani keeps it reasonably clear, and builds up his climaxes extremely well, although—as in his previous record—he is prone to a too prodigal use of the full organ. The recording handles the big bursts of tone very capably. Germani is worth hearing more often; perhaps next time it will be in Bach. . . .

Columbia 2153-D (D10, 75c) **Widor: Organ Symphony No. 5—Toccata**, played by **Edouard Commette** on the organ of **St. Jean Cathedral, Lyons, France**.

Commette's French recordings, repressed by the Columbia Company here, are one of our few sources of major organ works. This month he plays a two-part version of the energetic Toccata from Widor's F minor organ symphony (the same movement recorded by Goss-Custard for Victor, I believe). As in his earlier releases the recording is vigorous without approaching over-amplification, and the playing is spirited, clear, and brightly rhythmed. One might ask for more color to the registration, however.

VIOLIN

Victor 7182 (D12, \$2.00) **Mozart Concerto in G—Adagio, and Leclair (arr. Sarasate): Sarabande and Tambourin**, played by **Yehudi Menuhin**, with piano accompaniments by **Louis Persinger**.

Each Menuhin release adds new height to the boy's phenomenal artistic stature. There is not a trace of parrot-like virtuosity here, rather a matured and vigorous interpretative power. His tone is rather less aggressive here than in his earlier disks. There is not great breadth, but the line is cleanly drawn and the tone pure and lyrical. The Mozart slow movement calls for greater penetration and subtlety than Menuhin yet boasts, but his performance is an admirable one in other respects. The Sarabande and Tambourin from a sonata by Jean-Marie Leclair, a noted French violinist and composer of the early eighteenth century, display Menuhin's best qualities—a directness and sureness of attack, and a firmness of grasp comparable only with those of a few consummate virtuosi.

Victor 7195 (D12, \$2.00) **Elman: Tango, and Wagner (arr. Wilhelmj): Album Leaf—Romance**, played by **Mischa Elman** with piano accompaniments by **Josef Bonime**.

Elman wields a composer's pen more adroitly than Zimbalist, indeed nearly as happily as Kreisler. His Tango is a very attractive re-working of the familiar tango ingredients, handled with a surety and vigor that lends them new life. The performance is a brilliant one with some extremely sturdy double stopping. Mr. Bonime's accompaniment shares the honors. It is not often we find an accompanist as willing to take advantage of the present-day recording powers to bring out the full fresh savour of the piano part. The Wagner morceau on the other side is a sad let-down, a highly romanticized salon piece that indicates what Wagner's first operas (Die Feen, etc.) must have been like, and serves to point the contrast between his artistic stature then and that a few decades later when he was writing Tristan and the Ring. Elman plays it with the proper blandness.

VIOLONCELLO

Victor 7193 (D12, \$2.00) **Dvorak: Songs My Mother Taught Me; Rimsky-Korsakow: Flight of the Bumble Bee; Mendelssohn: Song Without Words, in D, Op. 109**, played by **Pablo Casals**, with piano accompaniments by **Blas-Net**.

April release: received too late for review in the last issue. This unusual combination of selections exhibits various aspects of Casals' talents. The Dvorak song is played quite slowly and with considerably more warmth and ripeness of feeling than is usual with Casals. The Mendelssohn is done in subdued fashion with the high singing cantilena effectively relieved by broadly sonorous passages in the lower register. The Flight of the Bumble Bee is a tour de force even for orchestra, but it comes off astonishingly well for the solo 'cello. Casals plays it with immense dash and go; the bee buzzes very savagely indeed.

Columbia 50214-D (D12, \$1.25) **Sulzer: Sarabande, and Hure: Air**, played by **W. H. Squire**, with organ accompaniments.

Squire goes to unfamiliar composers for this coupling. Sulzer was a noted Viennese musician of the nineteenth century who brought about important musical reforms in the orthodox Jewish synagogues. His Sarabande is broadly eloquent, and Squire's rich, full tone and the sonorous

organ accompaniment give it both dignity and very moving force. The Hure air is more frankly expressive, with a slight reminiscence of Delius in its harmonic idiom and the turn of its melodic line. It is slighter—if perhaps more obviously attractive—material than the other, and here the swelling organ background is less fitting. Squire plays richly and only an occasional over-ripe slur mars his performances. The disk is one of appeal to an unusually large public; I trust that the unfamiliarity of the composer's names will not hinder its finding wide favor.

LUTE QUARTET

Victor 9397 (D12, \$1.50) **Croft: Allemande, and Turina (arr. Aguilar): Fiesta Mora en Tanger**, played by the **Aguilar Lute Quartet**.

This and another disk by the Aguilar four was reviewed from the Spanish pressings in the February issue. This is the more attractive of the two with a grave, dignified Allemande contrasting with the force and fury of the Moorish Festival. William Croft was an Englishman (1678-1727), a noted composer of church music in his day. This Allemande is the first example of his secular compositions to be recorded as far as I know. The recording is clear and vigorous, giving full vent to the quartet's surprising dynamic range, especially in the Turina piece. The wide variety of tone coloring of rhythmical effects, handled with genuine musicianship, make the record of uncommon interest. The quartet, by the way, is recruited from a single family, playing variously sized Spanish lutes, some of which possess guitar qualities, and others those of the mandoline.

R. O. B.

A GUITRY-PRINTEMPS ALBUM

Victor Concert Series C-8 (3 D12s, 2 D10s, Alb., \$6.50) **Selections from the Repertoire of Yvonne Printemps and Sacha Guitry**.

The most delightful surprise of the month. The Guitry-Printemps company has travelled widely among the leading cities in the United States. The readers of The Phonograph Monthly Review are surely already aware of their fame. Those who have not yet had the opportunity of hearing one of their truly charming plays—Mozart, Mariette, or L'Amour Masqué,—now have the opportunity of atoning for their neglect. I note that the Victor Company stresses the value of these records to students of the language. Naturally they are invaluable in that respect, for M. Guitry's flexible, crisp diction is a miracle of classical lucidity in an age when shoddiness of speech has very largely dry rotted the dramatic art. It is seldom that one hears language spoken as simply and effectively. But whether one is studying French, or even knows any, the disks are still of uncommon interest by virtue of Mlle. Printemps' singing and the graceful or plaintive music by Reynaldo Hahn, Oscar Strauss, and André Messager. Mlle. Printemps' voice is an expressive soprano, at times displaying some tendency to waver, but delicate and fresh in color, and with a remarkable power of breath control. There is an unique combination of musical and dramatic talent in the persons of the Guitry's, and the present recordings catch the full flavor of their highly personalized art.

The selections are as follows:

No. 9643 (12 inch) Air des Adieux from "Mozart" sung by Yvonne Printemps, and Interview Scene from "Debray" by Sacha Guitry.

No. 9644 (12 inch) Final Scene, Act II, of "Mariette" (2 parts), Printemps and Guitry.

No. 9645 (12 inch) Réflexions, monologue by Guitry, and Depuis trois ans passés from "Mariette" sung by Printemps.

No. 4181 (10 inch) Air de la Lettre from "Mozart" sung by Printemps, and Le petit menuet from "Mozart" by Guitry.

No. 4182 (10 inch) J'ai deux amants from "L'Amour Masqué" sung by Printemps, and Duo from Act II of "L'Amour Masqué" by Printemps and Guitry.

The accompanying orchestra provides discreetly subdued tonal backgrounds, and the recording is excellent, catching even the slightest inflections of speech, and even the little gurgles of laughter and inarticulate responsive noises that lend the Guitry's colloquies such irresistible charm.

K. B.

A FRIML ALBUM

Victor Concert Series Album C-9 (5 D12s, Alb., \$7.50) **The Music of Rudolph Friml**, played by the **Composer**, the **Victor Salon Group**, and **Victor Salon Orchestra** under the direction of **Nathaniel Shilkret**.

Mr. Shilkret's concert series is beginning to assume very considerable proportions. Tilling the light operatic field in American music he has come very appropriately to Rudolph Friml, one of the most facile and skillful composers of light music of our day. Friml is by birth a Bohemian and first came to this country as pianist with Kubelik. For a time he essayed the larger musical forms, but it was not long before his particular gift for the lighter types made itself very evident, and since then he has become acknowledged as perhaps our leading operetta and salon composer. The present album (like all those in Mr. Shilkret's series) is very cleverly contrived to present an accurate cross-section of the composer's talents, and includes representative selections from all his more conspicuous successes.

The first record side reveals Friml as a salon pianist of uncommon deftness (one recalls that his entry into the talkies was signalized by the insuring of his hands for fabulous sums). He plays an Improvisation and Amour Coquet of his own, pretty little pieces whose bland melodiousness reminds one of Nevin, and neat pianistic writing something of the early Debussy. They are unpretentiously slight, but very fetching, and excellently played and recorded. (It is interesting to contrast the delicate style of playing here with the more sturdy qualities of Friml's own recording of his Song of the Vagabonds for Columbia.)

Part 2 includes La Danse des Demoiselles and Mignonette (Rezeda), played by the Victor Salon orchestra with luscious violin solo work by its solo violinist—Lou Raderman. Part 3 is devoted largely to a waltz song, L'Amour, toujours L'Amour (riply sung by Lewis James), going over without a break into a brief orchestral rendition of Ma Belle. Part 4 marks the best of the orchestral performances, a Chanson and Veil Dance, that are less wholly suave than the previous pieces and much more piquantly orchestrated. The flowing wood wind work in the later piece is particularly attractive.

The remainder of the disks are devoted to selections from Friml's best known operettas: When You're In Love (part 5), High-Jinks (part 6), Rose-Marie (part 7), Katinka (part 8), The Vagabond King (part 9), and The Firefly (part 10), sung and played by the Victor Salon Group in capable fashion. The most popular, Rose-Marie and The Vagabond King, make the best disks, and although the arrangements and accompaniments throughout betray the practiced hand of Shilkret, the performances here seem particularly effective.

Friml's genius is not a highly distinctive one. For the most part it seldom rises above a facile tunefulness and a deft feeling for dance rhythms. There is not much vigor, save for an exception like the Totem Tom-Tom or Song of the Vagabonds (the latter is easily his finest achievement and one of really lasting worth). But he has the gift for writing light music that is catchy, well hung together, and highly attractive. Shilkret's album presents a neat selection and performance of his best works and the records should share the popularity of the staged operettas.

R. O. B.

Operatic

Columbia Operatic Series No. 5 (13 L12s, 2 Albs., \$26.00) **Puccini: La Bohème**, opera in four acts, by soloists and chorus of **La Scala, Milan**, and the **Milan Symphony Orchestra**, conducted by **Lorenzo Molajoli**. (On the last record side the Milan Symphony plays the **Intermezzo** from **Manon Lescaut**.)

Mimi	.....	Rosetta Pampanini
Musetta	.....	Luba Mirella
Rodolfo	.....	Luigi Marini
Marcello	.....	Gino Vanelli
Colline	.....	Tancredi Pasero
Schaunard	Aristide Baracchi
Benoit	Salvatore Baccaloni
Parpignol	Giuseppe Nessi

disques

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We have already had one recorded set of this Puccinian favorite, conducted by Carlo Sabajno for Victor (reviewed in the December 1928 issue), and the incentive of surpassing this very competent version has goaded Molajoli on to the best work of his notable series of operas. No. 4 in the series, Madame Butterfly, gives a good indication of what merits may be expected of La Bohème, but if anything the recording is even superior in the new work. There is all the realistic brilliance of some of the earlier releases, but a far happier balance and purer quality of tone. La Bohème is not a simple score to conduct, and especially for the phonograph. Molajoli and the strong cast do very distinctive work in giving the work so lucid and spontaneous a performance. Even in the opening act, where one would think that the parts would be difficult to individualize by voice alone, the four men maintain their separate personalities vividly intact. The dramatic fervor is beautifully worked up to its climax in the great fourth act—as moving a performance as has yet been recorded.

Rosetta Pampanini, the Butterfly of the previous set, endows the rôle of Mimi with rare color and personality. Marini's Rodolfo is a sincere, capable characterization, with steadier singing than we have had from some of the leading tenors in the earlier sets. Baracchi repeats his distinguished work as Schaunard that was so attractive a feature of the Victor set of Bohème. Luba Mirella is the weakest member of the cast. Her Musetta is a cleverly drawn characterization, but her singing is uncertain and unpleasing. Scarcely less impressive than the solo work is the extremely capable handling of the vocal ensembles, and the effective poise maintained between the voices and orchestra throughout—all recorded with such clarity that a myriad details lost or distorted in the opera house are here revealed in their original sharpness of outline.

The English translation by Compton Mackenzie emulates the skill and naturalness of his clear, idiomatic translation of the *Traviata* libretto—both invaluable aids to the sincere opera lover.

Columbia 50211-D (D12, \$1.25) **Norma**—*Ite dul colle o* **Drudi**, and **Il Trovatore**—*Di due figli*, sung by **Tancredi Pasero** with **Chorus** and **Orchestra**.

Pasero will be remembered by his Ramfis in Columbia Aida album, and other notable performances in the series of Scala recordings. He is a basso who combines amplitude of tone with vigor of performance. His Trovatore aria here is highly spirited, and well backed up by a sonorous accompaniment. The big Norma air gets off to a rather tentative start, but soon musters up energy and breadth to attain its true nobility.

Columbia 50208-D (D12, \$1.25) **Boris Goudounow**—**Polo-naise**, sung by **Mlle. Ferrer** with the **Chorus** and **Orchestra of the Paris Opera**; and **Coronation Scene**, by the **Chorus and Orchestra of the Paris Opera**.

These rousing French performances of two big scenes from Boris were originally reviewed from the imported pressings in the June 1929 issue. The Prologue was also included. Perhaps that will also be re-pressed here before long. The recording is very vigorous, which with the power and momentum of the performances gives the disk impressive realism. It is interesting to compare these versions with those by the Royal Opera Chorus for Victor, and by the Riga Opera Chorus for Odeon. The conducting is somewhat more heavy-handed here, but there is a fine fullness and strength to the choral tone.

Brunswick 50162 (D12, \$2.00) **Die Zauberfloete**—*In diesen heil'gen Hallen*, and **Das Rheingold**—*Abendlich strahlt der sonne Auge*, sung by **Michael Bohnen**, with orchestral accompaniments.

The tremendous amplitude of Bohnen's voice must set the recording engineers a difficult problem, but they have solved it so brilliantly that this is one of the outstanding vocal disks of the season. Bohnen's tonal breadths encompass both the calm dignity of the High Priest's invocation, and the regal magnificence of the entry into Valhalla. It is unfortunate that he does not have the benefit of a larger orchestra. The accompanists here play irreproachably, but they are sadly limited in numbers and sonority. But that does not detract from the nobility or impressiveness of Bohnen's own performances.

Odeon 5194 (D12, \$1.50) **Strauss: The Egyptian Helen**—Helen's aria. "Bei jener Nacht" (Act I) and Helen's song, "Zweite Brautnacht: Zauberacht!" (Act II), sung by **Rose Pauly-Dreesen**, accompanied by the **Grand Opera Orchestra, Berlin**.

Odeon has been alone in making available recorded excerpts from Richard Strauss' latest opera. These are the first arias to be issued, having been preceded by the sonorous performance of the Funeral March and Helen's Awakening, conducted by Fritz Busch and released last August. The present excerpts testify more emphatically to Strauss' waning genius. The music is pretty thin in content and the bombastic, flatulent end of the Act II aria decidedly unconvincing. This is the first time I have heard Mme. Pauly-Dreesen on records. She has a capable voice but her performances here lack any marked animation or character; they are tense and not too steady. The orchestra and recording carry off honors, however, and it is they that distinguish an otherwise indistinguished disk.

Odeon 5193 (D12, \$1.50) **Tannhaeuser**—Pilgrim's Chorus (and Herd Boy's Song), sung by **Else Knepel**, **Hans Clemens**, with the **Berlin State Opera House Chorus and Orchestra**, under the direction of **Dr. Moerike**.

An indispensable addition to any Wagnerian library. The music covers the first part of Scene 2, Act I, stopping before the entry of the Landgrave and his knights. Tannhäuser is alone in sunlit valley, praying before a wayside shrine, when he hears a shepherd's song, alternating with the chant of a band of pilgrims, singing of their journey to Rome. Else Knepel, in the Herd Boy's part, has a tendency to swallow her words, but she captures the artless quality of the song very nicely. The choral parts are splendidly rich and full, and balanced with the orchestra to perfection. Clemens declaims Tannhäuser's phrases with the proper robustness and nobility. The recording brings out the fine sonority and warm tone qualities of the performance to perfection.

Victor 7194 (D12, 2.00) **La Gioconda**—*Cielo e Mar*, and **L'Elisir d'Amore**—*Une furtive lagrima*, sung by **Beniamino Gigli** with orchestral accompaniments.

Gigli does not succeed in re-animating these familiar arias in the fresh and vigorous way in which he gave new life to the Africana O Paradiso and Martha M'Appari a few months ago. The voice as well as the subject is lachrymose in the *Elisir d'Amore* air, and although the Ponchielli excerpt is less forced and more pointed, it too is over-dramatically sung. The recording is good, with Gigli's voice kept well to the front, and the accompaniments are smoothly handled and colored.

Victor 7198 (D12, \$2.00) **Falstaff**—*Sul fil soffio etesio*, and **La Sonnambula**—*Ah! Non credea mirarti*, sung by **Toti Dal Monte**, with the **Chorus and Orchestra of La Scala, Milan**, under the direction of **Carlo Sabajno**.

The Dal Monte releases are far too few and widely separated. This La Scala coupling is one of the very best—both of the Victor La Scala series and Mme. Dal Monte's own phonographic repertory. The sleep-walking air is quietly and plaintively sung, in the artist's characteristic pure, light, and very pleasing tone, but it is the Falstaff excerpt that gives the disk its exceptional value. The opera has been very slightly represented on records, far less well than Otello, so the present air would be welcome even if it were performed far less meritously than here. It occurs in the second scene of the third act, in the haunted glen to which Falstaff is decoyed. The music is of the utmost grace and delicacy, and Mme. Dal Monte's singing is as beautifully colored and restrained a performance as one could hope for. Sabajno displays his customary skill in keeping the chorus and orchestra well subdued, and the recording transmits the full sweetness and clarity of both vocal and instrumental tone. An operatic recording that ranks well above the ordinary disk of merit.

Columbia 50212-D (D12, \$1.25) **Faust**—*Air des Bijoux* and **Il etait un Roi de Thule**, sung by **Yvonne Gall**, accompanied by an orchestra under the direction of **Elie Cohen**.

Mme. Gall is a soprano of the Paris Opéra who will be remembered by her fine performance of two *Tosca* excerpts released by Columbia several months ago. Her voice is a light one, with some tendency to nasalness, but it is attractive in quality and she sings with refreshing buoyancy and freedom from affectation. The performances here are very nicely timed and balanced. The orchestra plays well, and more distinctively than most accompanying orchestras by virtue of the piquancy and zestfully seasoned wood wind work. These versions of the popular *Faust* air and ballade compare very favorably with those by more celebrated artists.

O. C. O.

Songs

Victor 7199 (D12, \$2.00) **Koenemann: When the King Went Forth to War**, and **Rimsky-Korsakow: The Prophet**, sung by **Feodor Chaliapin**, with orchestral accompaniments.

Both recordings have been out in England for some time and it is appropriate that they should be released here since the songs figure frequently in Chaliapin's recitals. Rimsky's descriptive and highly exciting setting of Poushkin's *The Prophet* is the more striking piece, giving full opportunity for Chaliapin's powerful dramatic gifts. The Koenemann ballad is also vigorous, but it makes much more of a melodramatic appeal. The ending in falsetto is noteworthy. The large audience that exists for spirited, full-blooded songs of this type should give a warm welcome to these examples, as brilliant as any that exist on records.

Columbia 2141-D (D10, 75c) **Traditional English Air: Early One Morning**, and **Arnold: Flow Thou Regal Purple Stream**, sung by **Alexander Kisselburgh**, with piano accompaniments.

Kisselburgh is rapidly becoming one of Columbia's foremost recording singers. His current release maintains the unusually high standard of interest set by his series. Early One Morning is a charming folk song, arranged with fitting simplicity, and sung in wholly delightful fashion. (Kisselburgh is one of the few recording artists who knows how to retain the essential spontaneity and unaffected sentiment of folk music; also one of the few whose enunciation is beyond the slightest cavil.) Dr. Samuel Arnold (1740-1802) was a British composer of very considerable note, a successor to the great tradition of Purcell, Blow, and Croft. The florid Handelian aria Kisselburgh sings here is probably taken from one of his many dramatic works; the label does not indicate which. Again the singing is admirable, but the transcription of the original orchestral accompaniment sounds rather inadequate for piano.

Columbia (German list) G-55200-F (D12, \$1.25) **Berlin: Heimweh, and Benes-Beda: In der Pfalz**, sung by **Richard Tauber** with orchestral accompaniments.

Tauber's German version of Irving Berlin's Always was issued in last month's Odeon German list where it was coupled with Wenn der weisse Flieder wieder blüht (85-227). The recording here is a re-pressing, I presume, but the disk is made more attractive by the substitution of In der Pfalz for the coupling. Tauber's is by far the best vocal performance of Always that I have heard, on or off records, and it exhibits all the characteristic features of his inimitable vocalism—the superb mezzo-voce, the neat shaping of the phrases, the effortless and clean-cut enunciation; even the inevitable falsetto close. In der Pfalz is a rousing march tune, sung with fine gusto, and an effective handling of contrasts. The energetic side of Tauber's talents is less often displayed on records than the others, and in consequence this particular coupling demonstrates his voice and manner more fully than most.

Columbia (German list) G-55205-F (D12, \$1.25) **Lehar: Der Zarewitsch—Wolgalied and Willst du?**, sung by **Richard Tauber**, accompanied by the **Orchesters des Deutschen Künstlertheatres, Berlin**, conducted by **Kapellmeister Hauke**.

Here Tauber is less successful, largely because of the character of the selections, rather more pretentious than most of Léhar's writing, and not particularly attractive. He tends to over-sing in Willst du?; the Volga song comes off more effectively.

Odeon (German list) 85230 (D12, \$1.25) **Herrmann: Drei Wanderer, and Schumann: Die beidn Grenadiere**, sung by **Richard Tauber** with orchestral accompaniments.

But these two martial ballads, a far cry as they are from his most characteristic operetta airs, show Tauber at his best. He is in magnificent voice and sings with spontaneous gusto and aplomb. I had not realized before what fine declamatory powers he boasts. Schumann's famous song is done in fresh, straightforward manner,—a performance that is intensely, but naturally, dramatic. Herrmann's piece is an obvious imitation, but no bloodless one. It too is dramatic, but within well restrained bounds, and its alert, brightly rhythmed qualities are admirably brought out both by Tauber and by a spirited, well handled orchestra. The recording is resonant enough to stress the performances' vigor, but not amplified enough to dull their sharply cut outlines.

Columbia 2154-D (D10, 75c) **Dvorak: Songs My Mother Taught Me, and Barr: My Treasure**, sung by **Louis Grävere**, with piano accompaniments by **Walter Golde**.

In an effort not to appear prejudiced against Grävere I listen to his records with special attention, but the more carefully this latest release is considered, the more obvious its deficiencies become. Dvorak's fine Gypsy song is taken very slowly and with a frequent break in the voice to denote deep feeling. The other piece is sentimentality of the most candid and unashamed order.

Victor (Spanish list) 1451 (D10, \$1.50) **Herbert: Oh! Dulce Misterio de la Vida, and Ray: Tu Sonrisa de Cristal**, sung by **Tito Schipa** to orchestral accompaniments.

Spanish versions of Sweet Mystery of Life and Sunshine of Your Smile, done in Schipa's customary robust and

sonorous style. He takes due account of their romantic nature, but there is none of the excessive emotionalization that one finds all too commonly in performances of these songs.

Choral

Odeon (German list) 85232 (D12, \$1.25) **Beethoven: Die Himmel ruehmen des Ewigen Ehre and Gottes Macht und Vorsehung**, sung by the **Berliner Lehrer-Gesangverein**, conducted by **Prof. H. Ruedel**.

Beethoven's well-known anthems in versions for male chorus with organ accompaniment, sung sturdily, with good breadth of tone, but without any great animation.

O. C. O.

Lighter Records

BAND

Victor (Mexican list) 46658 (D10, 75c) **Gascon: Ole Se-villa—Fantasia**, played by the **Mexican Police Band**.

Another brilliant band disk by this capable band. The liveliness of the playing, the sonorous darkly colored instrumental tone, and the climaxes make it one of the best in the series.

VIENNESE MUSIC

Columbia G-50215-D (D12, \$1.25) **Lehar: Merry Widow—Siren Waltz, and Waldteufel: The Skaters—Waltz**, played by **Edith Lorand's Orchestra**.

Miss Lorand and her band are in fine form here. The playing is smooth, well turned, and attractive in both tone and interpretation. It would be hard to find "celebrity" versions of these popular waltzes that could be praised as more effective or pleasing than these.

Columbia (International list) G-59064-F (D12, \$1.25) **Komzak: Dear Old Munich, and Ziehrer: Merry Vienna**, played by **Edith Lorand's Orchestra**.

A re-pressing from the Odeon catalogue that is more typical of the routine work of the Lorand Orchestra, always smooth, alert, and graceful, but less noteworthy so here than in the Léhar-Waldteufel coupling above.

Columbia (International list) G-55204-D (D12, \$1.25) **Strauss: Vienna Bonbons and Artist's Life Waltzes**, played by **Dajos Bela's Orchestra**.

Neat, unpretentious waltz performances, featuring Dajos Bela's own polished violin playing. Also a repressing from the Odeon catalogue.

Columbia (German list) G-55195-F (D12, \$1.25) **Lehar: Rendezvous**, played by the **Parlophon Streich Orchester**, conducted by **O. Dobrindt**.

I am not sure whether or not this is the same potpourri as the Rendezvous at Léhar's conducted by Dr. Weissmann for Odeon. It is perhaps a less brilliant than his performance, but it has attractive merits of its own. The conductor displays a good feeling for nuances of waltz tempos, and the playing is expressive and discreetly symphonic without being pretentious. The virtuoso violin solos are noteworthy.

Victor (International list) 36007 (D12, \$1.25) **Lehar: Luxembourg Waltz and Merry Widow Medley Waltz**, played by **Nat Shilkret and the International Concert Orchestra**.

A re-issue of No. 68767. Shilkret's bold touch is evident in both the arrangements and the performances. There is ample energy and sonority, but one might ask for much more suppleness and color.

Columbia (International list) G-59065-F (D12, \$1.25) **Leo Fall: Dollar Princess Waltz and Your Dance is a Love Memory**, played by **Dajos Bela's Orchestra**.

The playing here is alert and pointed, but less flexible than most of this organization's performances.

Columbia (International list) 59068-F (D12, \$1.25) **Strauss: Wo die Citronen Bluhn and Frauenherz Waltzes**, played by **Johann Strauss' Symphony Orchestra**.

A re-issue of No. 50143-D in the domestic catalogue. The Waltz King's son give two of his father's lesser known waltzes without great polish or conviction, but competently enough in other respects.

GERMAN HITS

Odeon 3563 (D10, 75c) **Rivelli: Cupid's Parade, and Oscar Strauss: Piccolo, Piccolo! Tsin-tsin-tsin**, played by **Dajos Bela's Orchestra**.

The excerpt from Oscar Strauss' Waltz Dream is a graceful, mildly amusing morsel, but the deftly played miniature march by Rivelli is the more piquant.

Odeon (D10, 75c) **Ganne: Csarina Mazurka, and Roger: Beautiful Eliza**, played by the **Odeon Military Orchestra**.

Brisk, energetic performances, played in somewhat exaggerated fashion.

Victor (German list) V-56046 (D10, 75c) **Einmal sagt man sich adieu, and Du bist ein Veilchen**, played by **Marek Weber's Orchestra**.

Examples of German jazz that compare very favorably with the home varieties. There is a good feeling for the qualities of American concert jazz playing with a touch of the lusher style fancied by Weber's and other German organizations. The pieces are catchy and lively, with special praise going to the vocal choruses, admirably sung by Herr Egen, whose personality and diction are incomparably superior to those of most native dance disk choristers.

Victor (German list) V-6062 and V-6063 (D10s, 75c each) **Tangos: Fraeulein Pardon! and Rosen und Frau'n; Wenn du treulos bist and Schoener Gigolo** played by **Marek Weber's Orchestra**.

Bland, easy going dances in tango style, but hardly authentic examples of the Tango. The playing is deft and colorful, with first honors going to the performance of Wenn du treulos bist, from "Die Drei Musketiere."

HYMNS AND SACRED MUSIC

Columbia 2155-D (D10, 75c) **Your Best Friend is Always Near and I Need Jesus**, sung by **William McEwan** to violin and organ accompaniments.

McEwan lays claim to the title, "The World's Sweetest Gospel Singer." Strenuousity rather than sweetness seems to be his cue, however, and the hymns sung here are done with extreme resonance and force.

Columbia 2139-D (D10, 75c) **Abide With Me and The Church's One Foundation**, sung by the **Columbia Vocal Ensemble**, to organ accompaniments.

Like McEwan's disk this is a British importation, but the contrast in styles is marked. The chorus is not large, but it sings in straightforward and dignified fashion.

THE KING'S SPEECH

Victor 22338 (D10, 75c) **His Majesty, The King's Speech at the Opening of the Five-Power Naval Conference on January 21, 1930.**

Radio fans who lacked the courage to rise in the cold grey hours of dawn to hear the broadcast of King George's speech at the opening of the Five-Power Naval Conference in London last January will now find the entire address engraved on a convenient disk, free from "fading" or static. The recording was made in the House of Lords and is faithful transcript of the English monarch's words, delivered clearly despite the somewhat halting manner.

CANARIES AND NIGHTINGALES

Victor 22344 (D10, 75c) **Canaries in Song, and Folk Songs, accompanied by Nightingales and Canaries** from **Karl Reich's Aviary, Bremen**.

Originally issued in the International list, where it has proved very popular among bird lovers and owners. Also, one might add, among the birds themselves who are readily and enjoyably instructed in the fine art of song by hearing Karl Reich's high-bred birds warbling to a quiet background of German folk and popular melodies. R. O. B.

Vocal and Instrumental

Songsters from the Films

Two new talkie stars make their phonographic debuts this month, "Buddy" Rogers on Columbia 2143-D, and George K. Arthur on Brunswick 4733. Rogers labors under the title of "America's Boy Friend," but he possesses a resonant, promising voice and after a rather disarming apology for his inexperience he tackles Sweepin' the Clouds Away and Anytime's the Time to Fall in Love with enthusiasm if no great polish. Arthur, whose voice on the screen is rather amusing, as befits most of his rôles, proves to be a smooth and assured tenor, particularly attractive in the lower registers, who sings Have a Little Faith in Me and his own Why Leave Me? to very neat effect. Among the more familiar names is Al Jolson heard in hits from his new show, "Mammy," on Brunswick 4721 and 4722, all done in his customary intense, melodramatic style, which here contrasts rather oddly with the deft grace of the very competent accompaniments.

... and John McCormack

Deserving individual classification for the hits from his first—and highly successful—film, "Song O' My Heart," on Victor 1452 and 1453. The familiar McCormack diction and the warm Irish voice are capably represented. The songs vary from quiet and simple love ballads (Rose of Tralee and Pair of Blue Eyes), to a spirited invocation to Mother Ireland, and a catchy lilting tune, perhaps the best of the four—I Feel You Near Me. In connection with McCormack's current publicity, Victor is re-issuing several of his most popular records: To the Children and Dearest Place 2188), I Hear You Calling Me and Mother Machree (1293), etc.

Movie Organs

The indefatigable **Jesse Crawford** meanders through a two-part pastiche of sections of the Rhapsody in Blue (Victor 22343). **Lew White**, plus pianos, xylophones, vibraphones and such, transcribes Cryin' for the Carolines and Have a Little Faith in Me for Brunswick 4743, and What is This Thing Called Love and Lazy Lou'siana Moon for 4752. **Eddie Durstader** goes native with bland versions of the Hawaiian Favorites, Song of the Island and Aloha Oe, on Brunswick 4746.

Salon Ensembles

The Squire Celeste Octet does slight but nicely animated versions of Squire's Evening Lullaby and Perkins' Kiss Before Dawn (Columbia 2142-D). The **Brunswick Hour Orchestra** is properly sentimental, but reservedly so in Only a Rose (Brunswick 4734); the instrumental tone is exceptionally good. (On the other side Carl Fenton's orchestra plays a version of the Song of the Vagabonds that doesn't quite come off). **Dr. Eugene Ormandy's** ensemble is more fervent and saccharine in Only a Rose I Never Dreamt—embellished with marimba work (Okeh 41401).

Vocal Ensembles

The **Brevities Quartet** contrasts a lush lyrical style in Wrapped in a Red Red Rose with some deft novelty work in The Woman in the Shoe (Brunswick 4737). **Earl Burtnett's Trio** is super-soft and sentimental in Year From Today and If I'm Dreaming (Brunswick 4715). The **Rondoliers** do rich, suave versions of Should I? and Lazy Lou'siana Moon (Columbia 2145-D); and the **National Cavaliers** are similarly sonorously competent with Lonesome and Isle of Golden Dreams (Victor 22347).

Voices of Song

Brunswick: Chester Gaylord, in full resonant voice, does vibrant versions of When I'm Looking at You and Under a Texas Moon (4729), a vigorous performance of the U. of Maine Song and a smoother I never Dreamt (47-53). **Charles Kaley** has a good light touch for Should I? and Bundle of Old Love Letters (4718). **Freddie Rose's** easily swinging This Time Tomorrow is coupled with **Eddy Thomas's** very slow and sad Beside an Open Fireplace (4745). **Libby Holman** does heartfelt, characteristic performances of Ship Without a Sail and What is This Thing Called Love? to sonorous, capable accompaniments (4700); and **"Scrappy" Lambert** couples earnest, conventional versions of Lazy Lou'siana Moon and It Happened in Monterey (4730).

Columbia: **Ruth Etting's** Ten Cents a Dance is a heart touching ballad of a dance hall hostess; there is an interesting double time contrasting section, and a characteristic Etting intimate performance of Funny Dear on the other side (2146-D). **Lee Morse** has two doubles this month; a very lugubrious I'm Following You with a much more effective 'Tain't No Sin—the ending is particularly good (2136-D); a syncopated sermon on the text Sing You Sinners, with a fine mingling of organ and hoop-a-doo, coupled with a pleasing version of Cooking Breakfast for the One I Love (2165-D). **Eddie Walters** discourses in sprightly fashion on Me and the Girl Next Door and 'Leven-Thirty Saturday Night (2137-D). **Oscar Grogan** is overwhelmingly sentimental in With You and When I'm Looking at You (2161-D). **Charles Lawman** displays a nice sustained tone, but a conventional style, in Alone With My Dreams and You Will Come Back to Me (2157-D). **Irving Kaufman** follows in Jolson's steps with bumptious versions of hits from "Mammy" (2148-D).

Okeh: **Annette Hanshaw** leads, but in rather subdued fashion, with sweet, mildly animated versions of Just Can't Be Bothered and With You (41397). **Seger Ellis** displays his intimate, urbane manner—excellently recorded here—in Under a Texas Moon and Should I (41396), and again in What is This Thing Called Love and There's Danger in Your Eyes (41405). **Paul Small** (a newcomer?) sings Lazy Lou'siana Moon and A Cottage For Sale in a very tentative and literally small voice (41406). And for paired talent there are **William Dutton** and **Artie Dunn** coupling a sprightly version of Hello Baby with some rich vocal blending in Cryin' for the Carolines, both to unusually interesting accompaniments (41387).

Victor: **James Melton** appears under the Victor label for the first time in routine sweet versions of There's Danger in Your Eyes and A Year From Today (22335), and a more ambitious coupling of The Old Refrain and Hills of Home, both done in his usually earnest, intense style (22336). **Frank Luther** deserts hill billies and Barnacle Bill to sing The Moon is Low and What is This Thing Called Love? to rather colorless effect (22330). **Gene Austin's** smoothness contrasts with Jolson's bumptiousness in hits from "Mammy" (22341); **Van and Schenck** debate the pronunciation of Dougherty and ask the rhetorical question, Does My Baby Love?, all in lively song (22352); and **Johnny Marvin** couples an urbane Lazy Lou'siana Moon with a sprightly Just Can't Be Bothered (22348).

Hill Billies

Best of the Southern records issued by all four companies are the following: gay, catchy songs by **Adelyn Hood** (Madam Queen and He's on the Chain Gang Now) on Columbia 2158-D; Practice Night at Chicken Bristle by **Bob Miller** and his **Hinky Dinkers** (Brunswick 4041); hymns by the **Laurel Fireman's Quartet** on Okeh 45426; and Don't You Believe It and I Don't Want to be Rich sung by **Carson Robinson** on Victor V-40226.

Race Disks

A sermon on Adam and Eve with congregational responses and singing by **Aunt Mandy's Chillun** (Columbia 14508); a strenuous dance song (New Orleans Hop Scop Blues) and a more subdued Keep It To Yourself, sung by **Bessie Smith** (Columbia 14516); She Don't Know What She Wants by **Lonnie Johnson** and The Dirty Dozen by Johnson and **Clarence Williams** (Okeh 8775); My Georgia Grind and Whiskey Selling Woman, blues by **Lucille Bogan** (Brunswick 7145).

Piano Accordion

Phil Baker, accordionist supreme, does a very catchy, ingeniously arranged version of Happy Days, and smooth, semi-movie-organ performance of Humming a Love Song, on Victor 22350.

Hot

Jack Purvis and his educated cornet do fearful and mervellous side-slips and tail-spins at top speed in Mental Strain at Dawn (uncontested prize-winning title of the month), coupled with a less breath-taking tribute to the great Armstrong, Copyin' Louis (Okeh 41404). The Odeon Mexican release contains a re-issue of **Boyd Senter's** marvellous clarinetting in the New St. Louis Blues and Bad Habits, one of the best pieces of hot playing in his series.

The new number is 16678; the old one, domestic list, was 40755.

Comic

Sandy MacFarlane expounds a cheerful scottish philosophy in I'm Eighty in the Morning and a more inspirational one in A Stout Heart to a Long Road (Columbia 2127-D). **Frank Crumit** turns from gay caballeros to Golf with a song relating the exploits of Donald the Dub and a setting of Grantland Rice's And Then He Took Up Golf,—mildly amusing (Victor 22323).

Dance Records

Some Notable Revivals

Coon-Sanders' great orchestra goes back some years to dig up material for one of the best dance disks of the month, coupling a gloriously spirited performance of Darktown Strutters' Ball with a sonorous After You've Gone, both with the brilliant trombone and tuba breaks for which this band is deservedly famous. Not to be missed (Victor 22342). For Brunswick, **Red Nichols** and his **Pennies** brush up Tea for Two and I Want to Be Happy in a eloquent and jubilant versions—one of the best of their recent couplings (4724).

Today's and Tomorrow's Hits

The tune of the moment is emphatically the Stein Song of Maine University which **Rudy Vallee** has hoisted into popularity overnight. His performance—a vigorous one—is to be heard on Victor 22321, where it is coupled with the St. Louis Blues in a version that is mostly Rudy solo. The Stein Song is out from the other companies too, and the version that pushes Vallée's most closely is that by **Ted Wallace** on Columbia 2151-D, elaborate and quite interesting treatment (the coupling is a subdued but springy performance of Telling It To The Daisies). The other versions are spirited but less striking: by the **Gotham Collegians** on Okeh 41402 (with The More I Am in Love), and by **Meyer Davis'** orchestra on Brunswick 4748 (with a fair, sonorous Blue Is the Night).

I venture to prophesy immediate popularity for On the Sunny Side of the Street, from Lew Leslie's "International Revue," a smooth and very fetching piece that is skillfully done in **Ted Lewis'** inimitable fashion on Columbia 2144-D. The singing is very touching; (Singing a Vagabond Song, on the other side, is less effective). **Bernie Cummins** does a vibrant, big-toned version on Victor 22354 (with a dreamy Exactly Like You). There will be others available shortly.

King of Jazz

Whiteman's long-heralded talking film is about to appear, and already we have Paul himself playing the four big hits on Columbia 2163-D and 2164-D. Best is the rousing tune, Song of the Dawn, done in muscular style on the former disk, with an ingenious, catchy Happy Feet on the second record a close second. Others are the songful It Happened in Monterey—treated quite symphonically, and a less interesting Bench in the Park. A multitude of rival versions will unquestionably be on hand next month.

Southern Style

Paul Tremaine's fine orchestra is to be heard to excellent advantage in cleverly Southern flavored performances of Hand Me Down My Walking Cane and She'll be Coming Round the Mountain (Columbia 2130-D), and original arrangements of There's One More River to Cross and Swing Low Sweet Chariot (Columbia 2162-D), all done with an abundance of life to both the intricate orchestral passages and the rousing choral work. The last-named piece is smoother, but no less interesting. More good Southern dance music is to be found on Okeh 41389 where **Carson Robinson's** orchestra disports itself in easy-going versions of the modestly named Nothing and Less Than That; Victor V-40146 with **Slim Lamar's** sturdy, dark tone colored Better'n Nothing and Memphis Kick-Up, distinguished by excellent solo and wa-wa work; Victor V-40222 in dreamy, not too sweet, versions of Just a Haven and Rainy Weather by **Kay Kayser**; and Okeh 8772, powerful novelty perform-

ances of Give Me Your Telephone Number and Higginbotham Blues, marked by prominent double bass solo work, by **Higginbotham's Hicks**.

Mildly Hot

Ben Bernie does a fine moaning, exhorting performance of Rube Bloom's Song of the Bayou—very interestingly arranged, and coupled with a Russianized salon performance, quite danceable, of Black Eyes (Brunswick 4723). **Louis Panico** features a very blue, lyrical, and slippery sliding trombone in his Wabash Blues and Oh! Doctor (Brunswick). The **Casa Loma** orchestra does the best work of its recording career with an intricate performance of China Girl and a high-powered, fleet San Sue Strut—a brilliant record (Okeh 41403).

Immoderately Hot

First, of course **Louis Armstrong**, with his best efforts put into the performance of Bessie Couldn't Help It and Dallas Blues on Okeh 8774. Not far behind is **Luis Russell's** irresistible Saratoga Shout, with its fine straining tonal undertow, coupled with a much less interesting Song of the Swanee on Okeh 8780. **King Oliver** does extremely eloquent, slow versions of Watching the Clock and Slow and Steady, the latter distinguished by a particularly fine buoyant lyrical air (Brunswick 4469). **Elmer Schoebel's** orchestra offers hot, wailing versions of Copenhagen and Prince of Wails, that contain some good solo work (Brunswick 4652).

The Better Dance Disks

Turning back to more conventional dance music, the following releases should be picked out for first mention:

Brunswick: Farewell and How I Adore You in interesting, danceable treatments by **Meyer Davis'** band (4728); quiet, dreamy performances of Lazy Lou'siana Moon and I Love You So by the **Regent** orchestra, distinguished by especially pleasing tone and a nice feeling for pointed dance rhythms even in the dreamiest passages (4744); a lyrical Blue Turning Grey Over You by the **Clevelanders** and a good natured Let Me Sing and I'm Happy by **Ben Bernie** (4741); a nicely swinging version of The Moon is Low coupled with a more intense Montana Call by **Roger Wolfe Kahn's orchestra** (4750); Hangin' on the Garden Gate done with real sprightliness for once by **Jack Denny**, whose band also reveals its fine tone qualities and well handled symphonic treatment in Night of Happiness (4698); and **Tom Gerun's** songful In My Little Hope Chest and livelier Sing You Sinners (4727).

Columbia: **Guy Lombardo's Royal Canadians** as always know how to combine sonority and sweetness with sufficient animation—Lazy Lou'siana Moon and The Moon is Low (2135-D), Without You Emaline and A Cottage for Sale (2156-D), all done in rich, songful fashion. **Ben Selvin** does well with subdued versions of I Love You So and Reminiscing (2159-D), and again with cheerful Let Me Sing and a smooth Across the Breakfast Table (2150-D). **Fred Rich** offers a very lucid, well-planned performance of Strike Up the Band, coupled with a smooth but rather colorless Send for Me (2132-D).

Okeh: **Arthur Schutt's** own piano solos embellish his cheerful version of 'Leven-Thirty Saturday Night (41400), Montana Call and The Moon is Low (41391), and It Must be You (41392); All are smooth, and with the exception of the last-named interestingly handled. The coupling on 41400 is the **Mountaineer Serenaders'** colorless Springtime in the Rockies; and of 41392, a swinging but somewhat coarse-toned performance of Free and Easy by **Ed Loyd-Cornell's** orchestra is heard in infectiously peppy versions of Accordion Joe and Collegiate Love (41386).

Victor: **Waring's Pennsylvanians** are in characteristic lively form in a piquant coupling of Good for You and Thank Your Father—catchy tunes with some good two piano work in the latter (22326); a fleet, choppily rhythmed Red Hot Chicago and a quiet, urbane performance of Wasn't It Beautiful that boasts some smooth instrumental dialogue work and is handicapped by the chorussing of the **Three Girl Friends** (22325), and again with well modulated versions of the big "Mammy" hits (22340). **Coon-Sanders** repeat with a cleverly treated Sweepin' the Clouds Away coupled with a songful yet vigorous Any Time's the Time by **Spitalny** (22346). **George Olsen** plays attractively in Sing a Little Theme Song and When the Little Red Roses Get the Blues (22349); **Bernie Cummins** is heard in a spirited Everybody Tap and a snaky, fetching version of

Lucky Little Devil (22331); and the **High Hatters** offer ingenious arrangements of Woman in the Shoe and Only Love is Real (22337).

For the Rest . . .

Victor: The **High Hatters** in lively but not very striking hits from "Simple Simon" (22353); the **Green Brothers** in much marimba'd Wedding of the Winds and Bunch of Roses (22315); the **High Hatters** again in strenuous performances of hits from "Honey" (22322); the **Hilo Hawaiian** orchestra in semi-exotic versions of Lazy Lou'siana Moon with **Shilkret's** songful Alone With My Dreams—22334) and Down the River of Golden Dreams and When It's Springtime in the Rockies (22339); **Spitalny** and **Shilkret** sharing opposite sides of 22332 with Just' Can't Be Bothered and Blue Turning Grey; **Cummins** and **Shilkret** sharing sides of 22351 with A Cottage for Sale and Gone.

Okeh: **Carl Webster's Yale Collegians** play a vigorous With You and a duller Puttin' On the Ritz (41393); **Smith Ballew** plays sonorously in Where the Golden Daffodils Grow and Alone With My Dreams (41394), again in a more attractive We'll Build a Little World (coupled with **Lanin's** songful Mona on 41385), and finally in vibrant versions of Sing You Sinners and My Little Hope Chest (41384); **Lanin** is heard again in easy going performances of Cooking Breakfast for the One I Love and When I'm Looking at You (41383); and **Ed Loyd** plays routine versions of A Pair of Blue Eyes and I Feel You Near Me (41399).

Columbia: **Merle Johnson** offers quiet, fervent performances of So Sympathetic and Exactly Like Lou (2160-D); **Ted Wallace's** coupling of Get Happy and Sweetheart Trail is of only mild merit (2140-D); the **Ipana Troubadours** display good rounded tone in I Never Dreamt and Hangin' On the Garden Gate (2147-D); the **Columbia Photo Players** do competent routine work in Free and Easy and It Must Be You (2149-D), and again with Sweepin' the Clouds Away and Little Hope Chest (2131-D); **Will Osborne** plays smoothly and plaintively in Imagine and Blue and Moonless Night (2128-D); the **Knickerbockers** play fair versions of Good for You and Thank Your Father (2129-D); and the **Moana** orchestra offers rather more interesting performances than the usual run of Hawaiian Stuff 2124-D.

Brunswick: **Earl Burtnett** gets good spirit into his coupling of When the Little Red Roses Get the Blues and There's Danger in Your Eyes (4716); **Ray Miller's** Springtime in the Rockies is very hymn-like and Kiss Me With Your Eyes not very striking (4735); **Al Goodman's** treatment of Thank Your Father and Without Love is ingenious, but it does not succeed in making the songs particularly attractive (4726); the **Colonial Club** plays capable in A Cottage for Sale and Watching My Dreams Go By (4751) and again in I'm On a Diet of Love and We'll Build a Little World—the latter two done rather matter-of-factly 4739); **Slatz Randall** offers slow and very poignant versions of Sweetheart Trail and What a Perfect Night for Love (4719); and the **Regent Club** is competent in Lazy Lou'siana Moon and I Love You So waltzes (4744).

—RUFUS

Foreign Records

International. The leading Columbia, Odeon, and Victor internationals are given detailed review elsewhere in this issue. The releases unmentioned include Columbia 59066-F, The Woman Who Kills—tango and I Love You—waltz played by the **Columbia Orchestra**; Odeon 3562, vigorous accordion solos—The Oasis and Twittering Birds—played by **Emile Vacher**; Victor V-39, smooth salon performances of Shepherd's Serenade and Neapolitan Serenade by the **Victoria Quintet**; and Victor V-40, **Pietro** playing virtuoso accordion arrangements of Ever or Never—waltz and Under the Double Eagle—march.

Bohemian. Columbia is alone with songs by Karel Hruska, and dance music by the Cesky and Hudba orchestras.

Chinese. Victor releases the first electrical recordings by **Mei Lan-Fang**, greatest of all contemporary Chinese actors, recently the sensation of New York Chinese Theatre. The music is typically Mandarin, interesting but very puzzling to occidental ears (54132-5).

Croatian-Serbian. The outstanding release is a fine two-part overture by Jenko, played with great spirit by the **Muzika Kraljeve Garde** (military band), and brilliantly recorded (V-3044).

Cuban. Songs by **Pilar Arcos** on Brunswick 40956.

Finish. Columbia issues four and Victor two records, the former featuring Jallu **Honkonen**, baritone, and the latter **Toppila's** orchestra.

French. See the highly significant **Printemps-Guitry** album given special review elsewhere in this issue. Victor also issues a recitation disk by E. M. **Stephan**, heard in excerpts from Moliere's *L'avare* and Racine's *Athalie*. (M. Stéphan is the head of the French department of London University.)

French-Canadian. Columbia and Victor each issue several disks of which the best is Columbia 34295-F, vigorous performances of *O Canada* and *The Maple Leaf Forever*, played by the **Columbia Band** with male quartet choruses; and Victor V-5083, folk songs sung by Conrad **Gauthier**.

German. See under "Viennese Music" and "German Hits" among the light music reviews; also under "Songs" and "Choral." Among the remaining releases the best are Odeon 10568, resonant, rather pompous marches—Heil Deutschland; and So leb' denn wohl!—played by the **Odeon Militar Orchester**; Columbia G-5191-F, lively popular songs by Charly **Wittong**; and Victor V-6065, comics by Willy **Prager**.

Greek. Columbia issues five and Victor three releases, the former featuring the **Avlontis** orchestra on 56184-F, and the latter Lina **Doros** with the **Athenian Operetta Company** in show hits on V-58050.

Hungarian. The best are Victor V-11044, unaccompanied choruses by a male chorus of 100 voices, and V-11045, simple and pleasing piano transcriptions of familiar gypsy folksongs, admirably played by Janos **Kurucz**.

Irish. The long Columbia list includes releases by the **Flanagan Brothers**, the **Innisfail** and **Four Provinces** orchestras, Frank **Quinn**, John **Griffin**, and Seamus **O'Doherty**. The Victor Irish list has not reached me this month.

Italian. The leading disks are Brunswick 58199, Neapolitan songs by Gilda **Mignonette**; Columbia 14570-F, a Rigoletto Fantasy for solo clarinet and the **Banda Italiana Columbia** (a highly amplified and brilliant performance); Odeon 86031, spirited Italian marches by the **Banda Minichini**; and Victor V-12122, dance music by the **Orchestra Italiana**.

Lithuanian. Columbia features the Mahanojaus orchestra and Victor Jonas **Butenas**, baritone.

Mexican. All four companies issue extensive lists. The leading disks are: Brunswick 40953, dance music by the **Orquesta Costena**; Odeon 16675 and 16677, spirited accordion solos by Emilio **Vacher**; Columbia 3995-X, songs by the **Cancioneros Salinas**; and Victor 46741, a comic monologue by Emilio **Cabrera**.

Philippine. The only release is Columbia 3982-X, Ilocano songs by Pedro Reo **Edalin**.

Polish. There are numerous releases, from which one might single out Odeon 11467, accordion and guitar duets by **Jack and Tony**; Columbia 18382-F, clarinet solos by John **Wyskowski**; and Victor V-16117, instrumentals by the **Wladslaw Dombrowski quartet**.

Porto-Rican. Brunswick and Odeon are alone, the former featuring the **Grupo Antillano** and the **Orquesta Brunswick Antillana** on 40939 and 40933, and the latter **Los Jardineros** on 14002-4.

Portuguese. The best releases are an attractive song coupling by Adelina **Fernandes** on Victor 33018, and quite graceful guitar solos by J. **Cavalheiro** on 33016.

Roumanian. Columbia holds the field alone with songs and accordion solos on 31104-5-F.

Russian-Ukrainian. Dance by the **Trembita** orchestra on Victor V-21031, and religious songs by **Banickoho** on Columbia 20208-9-F.

Scandinavian. Norwegian: Songs by Gudrun **Ekeland** on Odeon 25089 and 25090. Danish: Kong Christian and Der er et Yndigt Land played by **Den Kgl. Danske Livgarde** (Military band—recorded in Denmark),—sturdy, rou-

tine performances (Victor V-20024). Swedish: dance music by Oscar **Danielson's** orchestra (Columbia 26108-F).

Spanish. Best of the long Brunswick and Victor lists are songs by Pilar **Arcos** and José **Moriche** on Brunswick 40941, 40943, and 40950; and fine songs by **Vidal** and **Cueto** on Victor 46688, and hits from *Sunny Side Up* on Victor 46774 and 46766.

Turkish. Haffouz **Kiamil Bey** sings popular songs on Columbia 40026-F, and **Kemani Memdouh Bey** plays violin solos on 40027-F.

—S. F.

CATALOGUES FROM ABROAD

A flood of current record catalogues have recently been pouring into the Studio through the kindness of M. Jean Bérard, Directeur Commerical de Columbia, of Couesnon's, Paris, who has sent us the latest catalogue and supplements of the French Columbia Company, and of Mr. E. D. Marker, Manager of the Trade Service Department of the Victor Company, who has furnished us with the catalogues and supplements of all the leading foreign Victor affiliations.

These include the Gramophone Companies in England (H. M. V.), France, (French H. M. V.), Germany (Electrola), Spain, Italy, Switzerland, and Holland,—a most fertile source of noteworthy recordings known but by repute, if at all, in this country. In each instance the bulk of the catalogue is made up of the re-pressed recordings that are given international issue. But many a novel or new work has as yet been released only in the country of its origin, and it is these rare "finds" that are so supremely appetizing to the discriminating record connoisseur.

From time to time attention will be called to these works in our pages. Many of the more important ones contained in the French Columbia and French H. M. V. catalogues are referred to in the article on "Representative French Records" appearing in this and the previous issue of the *Phonograph Monthly Review*.

It is interesting to compare the different systems by which the various catalogues are compiled. The H. M. V., and Spanish H. M. V., catalogues are made on the same scheme as that of Victor in this country—one large alphabetical listing of all disks, augmented by a separate Red Seal section in which the records are listed by artists alone. In addition the Spanish H. M. V. has a Historical Section, similar to that which the Gramophone Company in England issues separately as "Catalogue No. 2."

Most of the other catalogues are subdivided into a number of major divisions. For example, those of the French Columbia booklet are: 1. works classed by kind (orchestral, vocal, dance, etc.); 2. list of titles; 3. list of the more important composers; 4. list of artists. The French H. M. V. catalogue has a more elaborate system of division: excerpts from Operas and light operas (listed under the work from which they are taken); various song lists (romances, patriotic, religious, etc.); educational; novelty, foreign; diction; band music; dances by title; instrumental by title; celebrity; historical; list of principal composers; dances by kind; instruments by kind; solo artists and orchestras. A somewhat similar method is followed by the Italian H. M. V., Electrola, etc., catalogues.

The picture on the front cover of this issue is of Lawrence Tibbett, young American baritone, whose recent sensational success in the talking films caps the brilliance of his meteoric rise to fame at the Metropolitan Opera House a few years ago. Tibbett is an exclusive Victor artist and already has a considerable phonographic repertory ranging from opera to hits from his film—*The Rogue Song*. Perhaps his most noteworthy records are the spirited performances of the Prologue to *Pagliacci*, the Toreador Song from *Carmen*, and arias from *The King's Henchmen*.

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Photograph on front cover: *Lawrence Tibbett*,
exclusive *Victor* artist

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